PEKING

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CHAPTER I

PEKING — YESTERDAY AND TODAY

Peking, the capital of the People's Republic of China and cultural centre of world renown, has a history of 3,000 years. Over the ages, the city has seen many changes. But none have equalled the vast transformation that has taken place in the last ten years since the victory of the Chinese people's revolution, a transformation that is still under way.

THE GEOGRAPHY AND CLIMATE OF PEKING

Peking is situated on latitude 39°54′ N., longitude 116°25′ E., on the northern extremity of the Great North China Plain. It is 44.38 metres above sea level. The city lies on a small plain, and has mountains on three sides — north, east, and west. This small plain extends from the Great North China Plain towards the mountains, in the shape of a bay. Some people therefore call this spot "Peking Bay."

Peking does not lie in the centre of the small plain, "Peking Bay," but on its southwest corner. The founding of the city and its later growth is closely related to the history of the Yungting River. This river flows through the extensive mountain range west of Peking and enters the great plain at Sanchiatien about 20 kilometres west of Peking. In prehistoric times it carried down from its upper reaches huge amounts of mud and sand and deposited a broad alluvial fan on the plain. It was on the slightly raised central part of this fan that the ancient city of Peking was built. Old Peking lay at a point where now lies the famous Lukouchiao

(Marco Polo Bridge) built at the end of the 12th century A.D. A ferry over the Yungting River connected old Peking with the Great North China Plain. During the first stage of development of the primitive tribes living around Peking this ferry was the life-link of the small plain, "Peking Bay," with the Great North China Plain. High mountains lay northwest of the ferry while extensive swamps and marshes lay to the southeast. Those who travelled northward from the great plain had to use the ferry to reach "Peking Bay." It was at this centre of communications between north and south that the ancient city of Peking gradually took shape. The Yungting River was not, however, known for submissiveness, and its frequent floods caused the ancient city of Peking to move onto the ridge of the alluvial fan, 10 kilometres northeast of the ferry-stop on the Yungting. Here Peking gradually developed into the metropolis it is today.

In tracing the history of Peking one must not overlook the importance of the Grand Canal 20 kilometres east of the city. Peking lies between the Yungting River and the Grand Canal. The land slopes down gradually from the Yungting in the west to the Grand Canal in the east. As far back as 1,700 years ago the Chinese people took advantage of this gradient to lead the water of the Yungting River by canal through the northern suburbs of the city into the Grand Canal in the east to supply the peasants with water for irrigating their land in the suburbs of Peking. But owing to technical limitations, the canal had only a temporary success. It was repaired several times but never worked satisfactorily. After liberation, a canal to get a water supply from the Yungting River was built and the people's hope of many centuries was finally realized.

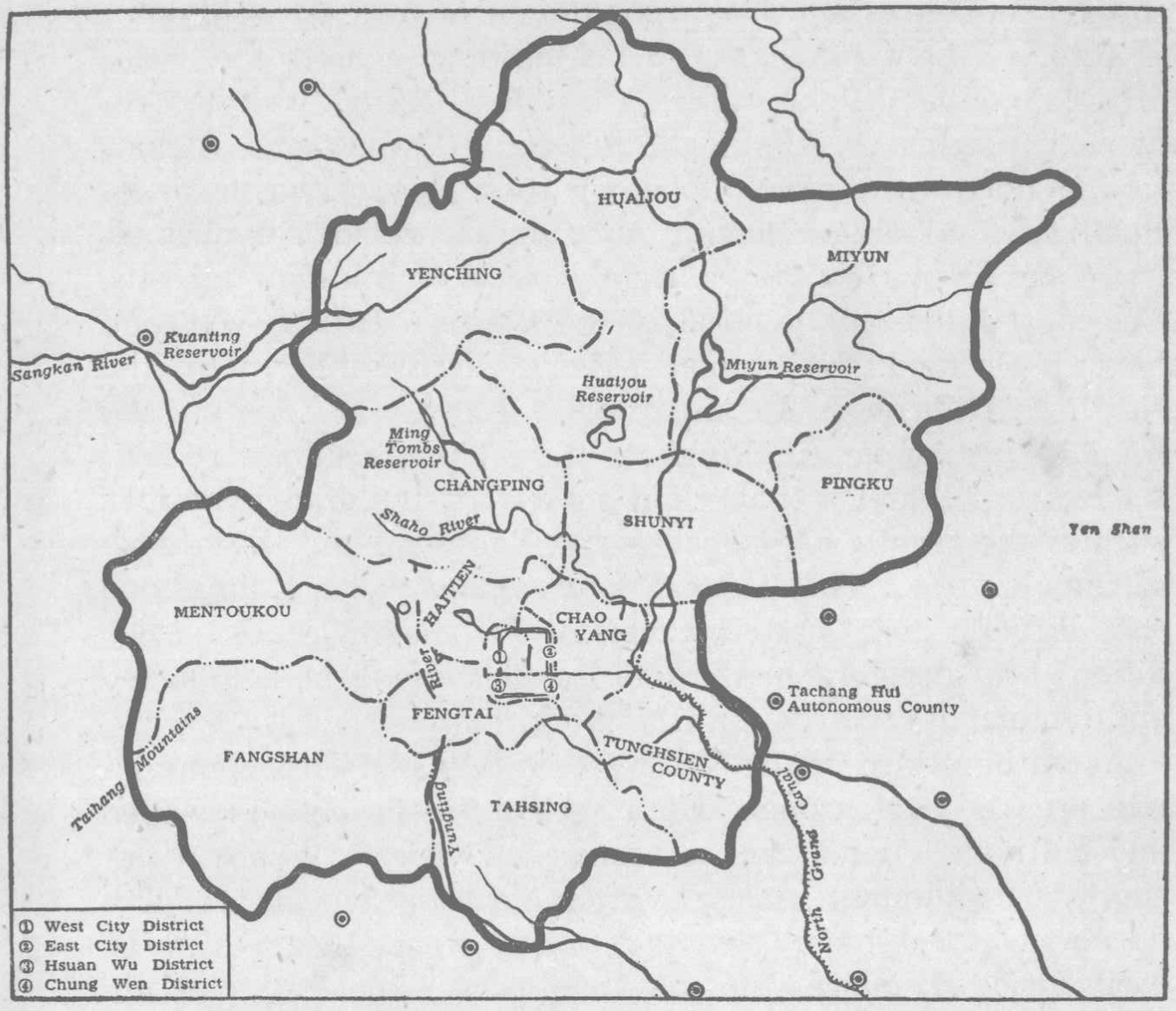
The Peking of today has undergone great changes and is quite different from what it was in the past. The wall which formerly enclosed the city is now being demolished. The city has long since outgrown the living space in its central parts and is expanding in all directions. This expansion is

being carried out according to definite plans. To keep pace with Peking's vigorous economic development and new construction, the scope of municipal jurisdiction has also been gradually enlarged. Peking now covers an area of over 16,000 square kilometres and has a population of over 6.8 million.

Actually the municipality of Peking now includes the entire area known as "Peking Bay." Besides, Peking includes regions bordering on "Peking Bay" and the mountain regions to the northwest, which together form about two-thirds of Peking's total area. Owing to complex geological changes these mountains contain a rich variety of mineral deposits. The most important mineral in the Western Hills is coal and here is located the famous Mentoukou Colliery. In the Northern Hills there are important ore deposits, such as iron (in Miyun), copper (in Pingku), etc. These regions are also famous for quarries that yield stones for building materials, such as the granite of Fangshan and Yangfang and the marble of Choukoutien. The Western Hills region yields a limestone that is very pure, and is excellent for making lime. Conditions are therefore favourable for developing both industry and municipal construction in Peking.

About one-third of the southeastern part of Peking's municipal area is level ground. Here agriculture is well developed and cultivated fields can be seen everywhere. Where water supply is abundant, market vegetables and wheat are produced. On the more elevated places where water can be easily drained, maize, *kaoliang* (sorghum), and fruit trees are usually planted. Originally the plain had swamps, marshes and alkaline land, but most of these have now been transformed into ideal rice paddy fields. As water sources become more and more exploited and networks of canals are built, the plain of Peking will soon vie with South China in productiveness and prosperity.

The climate of Peking is worthy of note. Among all the places on the Great North China Plain, Peking's municipal area is unique in having an abundance of rainfall. This is



Sketch Map of the Administrative Divisions of Peking

especially noteworthy as North China generally suffers from lack of rain. The average annual rainfall in Peking is 636 mm., surpassing the average of the region beyond the northwestern mountains, and far exceeding that of the plain's central regions. Although Tientsin lies nearer to the ocean than Peking, and the ocean is the ultimate source of precipitation, the average rainfall of Tientsin is only about 530 mm. annually. The abundant rainfall in Peking and its environs has a topographical reason. The mountains to the northwest of Peking form an effective barrier in the path of the rain-causing summer monsoons that sweep in from the ocean in the southeast. The mountains cause the humidity carried by these monsoons to condense, thus greatly increasing the amount of rainfall in Peking.

The temperature of Peking also differs from that of the rest of the great plain. In the hottest summer months the average temperature is 26.1 degrees C., although it may rise to 42.6 degrees C., as happened on June 15, 1942. Peking is seldom as hot as the central part of the Great North China Plain. The coldest period in Peking lasts about 80 days, being five days shorter than that of Tientsin, which lies further south. Compared with Shenyang in Northeast China, it is shorter by 50 days. Peking's annual average temperature is 11.9 degrees C. The coldest day on record was January 13, 1951, with 22.8 degrees below zero.

THE GROWTH OF ANCIENT PEKING

Historical records show that the history of Peking began more than 4,000 years ago. It was then known as Yuchow. Although the city underwent many changes, this name was retained for a long period.

Three thousand years ago, communications between the Great North China Plain and the mountainous regions in the north developed along with the development of the social productive forces. At first Peking was merely a centre of

communications between north and south. But with further social and economic development a state power soon grew up. Using Peking as its centre, this state power gradually expanded until it included the lower reaches of the Liao River. This was the state of Yen, one of the "Seven Great States" of the Warring States Period (403-221 B.C.). Peking, then called Chi, was the capital of Yen.

During the latter half of the third century B.C., Shih Huang Ti (First Emperor) conquered all the great states, established the feudal empire of Chin and created a powerful central government. The outlying states of Yen and Chi,[1] lying respectively in the northeast and on the Shantung Peninsula, were the last to be conquered. In this new empire, Chi, the former capital of Yen, became an important city on Chin's northeast frontier and also a busy trade centre. From this time on down to the end of the Tang dynasty, a period of more than 1,000 years, the city of Chi, previously a part of Yuchow, played an important role in both political and military activities on the northeast frontier. During that period Chi always became a defence bulwark against the nomadic tribes who attacked the empire whenever the power of the ruling class of the Han (Chinese) people weakened.

Towards the end of the Tang dynasty the frontier situation underwent a great change. The nomadic tribes became increasingly strong and frequently invaded the frontier regions. During the period of the Five Dynasties and Ten Kingdoms early in the tenth century A.D., the various tribes on the northeast frontier became involved in an acute struggle for power. Peking, then the political centre of the whole country, gradually grew up in an atmosphere of rapidly developing contradictions. When the Tang dynasty fell, the Khitans rose in the upper reaches of the Liao River, occupied Chi (Peking) and made it their secondary capital, under the

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[1] Not to be confused with Chi, the capital of Yen, which, although being a different Chinese character, has the same pronunciation.

name of Nanching or Yenching. Pitting themselves against the Sung dynasty, which had its capital in Kaifeng, they used Peking as a springboard for further invasions southward. The period of the Khitans is known in Chinese history as the Liao dynasty.

At the beginning of the 12th century, the Nuchens, another northeastern tribe, rose to power in the valley of the Sungari River. They stepped into the shoes of the Khitans and established the Kin dynasty. The Sung dynasty withdrew to South China, and the Nuchens succeeded in getting all the regions north of the Huai River under their control. They made Yenching (Peking) their capital, renaming it Chungtu (Middle Capital). Less than a hundred years later Mongolian troops, led by the famous Genghis Khan, swooped down from north of the deserts and captured Chungtu. To facilitate his advance southward and to strengthen his rule, Kublai Khan, the grandson of Genghis Khan, moved his capital to Chungtu in 1263, rebuilt the city, and renamed it Tatu (Great Capital). The dynasty founded by Kublai Khan is known as the Yuan dynasty. The Yuan dynasty eventually conquered all of China and ever since, Peking has been the political centre of China.

After the middle of the 14th century, Chu Yuan-chang, leader of a band of armed peasants who rose against the Yuan dynasty, established the Ming dynasty in Nanking. He made an expedition to the north and captured Tatu, and renamed it Peiping (Northern Peace). Later, Chu Ti (posthumous title, Cheng Tsu), the third emperor of the Ming dynasty, changed the name of Peiping to Peking (Northern Capital) and, in 1420, made it the capital of the empire. The city has been known by that name ever since.

In the middle of the 17th century, Li Tse-cheng, leader of a peasant uprising, took Peking, and overthrew the Ming dynasty. However, he did not stay long in Peking. The Manchus, who had just risen in the region of the Changpai Mountains in Northeast China, defeated Li Tse-cheng and took over the rule of the Ming dynasty. They moved their

capital to Peking and the dynasty of Ching, the last feudal dynasty of China, began.

BEAUTIFUL CITY: GLORIOUS STRUGGLE

The city of Peking underwent great changes after it became the capital of the feudal dynasties. The period when it was known as Chungtu, in the Kin dynasty, should be mentioned in particular. Chungtu was the last as well as the largest city built on the site of the ancient city of Chi of the Tang dynasty. The centre of Chungtu was somewhere around the present Kuang An Men (Gate of Broad Peace). The greater part of it overlapped the western sector of the outer section of the present walled city. The halls and palaces of Chungtu were exceedingly magnificent. It was recorded that "the transportation of a single piece of timber may cost 200,000 (taels) and sometimes a single wagon is pulled by 500 men. The palaces are decorated with gold and in five colours. A single palace may cost hundreds of million (taels)." This city, built with the sweat and blood of countless numbers of working people, was completely destroyed in the war between the Mongolians and the Nuchens. Whe Kublai Khan decided to move his capital to Peking, th former palaces of the Kin dynasty had already been reduced to rubble. He therefore chose a scenic spot in the northeastern suburbs, where there was a palace, and built the new city of Tatu. It became the prototype of the inner city of present-day Peking. After undergoing many changes, this scenic spot is now the present Peihai Park.

After Chu Yuan-chang's army occupied Tatu at the beginning of the Ming dynasty, the city was made smaller by cutting off a section to the north. Stumps of the original north wall, built of earth, can still be seen. When Emperor Chu Ti of the Ming dynasty moved the capital to Peking, a new city plan was mapped out. During the middle of the Ming dynasty an outer city was built outside of the existing city

walls, and this is how the duplex form of the present city of Peking originated. The ruling class of the Ching dynasty made no changes in the general plan of the city. They concentrated their efforts on building new palaces in the city and sumptuous walled compounds on the western outskirts.

Thus, Peking's foundations were laid during the Yuan dynasty, it was renovated during the Ming period, and additions were made to it in the Ching dynasty, until Peking became a model metropolis of feudal China. The general plan of the city shows that the palace grounds comprise the centre, while the Forbidden City which encloses them is itself enclosed in another city, the Imperial City. Three sides of the wall of the Imperial City have been demolished, and the only side still remaining is the south side. The Imperial City lies inside the Inner City of Peking, while the Outer City forms an adjunct south of the Inner City. The streets of the Inner City are neatly laid out, showing that the city was built according to a detailed plan. The plan's main characteristic is a central axis. This axis may be said to begin from Yung Ting Men (Gate of Everlasting Peace), now demolished, in the middle of the south wall of the Outer City. It passes through Cheng Yang Men (Due South Gate) of the Inner City, Tien An Men (Gate of Heavenly Peace) and Tuan Men (Gate of Uprightness) of the Imperial City, and Wu Men (Meridian Gate) of the Forbidden City; goes through the middle of the Imperial Palaces, comes out of Shen Wu Men (Gate of Godly Prowess), passes through the middle of Coal Hill, and ends in the north at the Drum and Bell Towers. The total length of the axis is about eight kilometres. It may be likened to the spinal cord of Peking. The six main halls of the Forbidden City — Tai Ho Tien (Hall of Supreme Harmony), Chung Ho Tien (Hall of Complete Harmony), and Pao Ho Tien (Hall of Preserving Harmony) in the Outer Court, and Chien Ching Kung (Palace of Heavenly Purity), Chiao Tai Tien (Hall of Union), and Kun Ning Kung (Palace of Earthly Tranquillity) in the Inner Court —

all lie along the axis. The symmetrically arranged groups of buildings on both sides of the axis, such as Tien Tan (Temple of Heaven) and Hsien Nung Tan (Temple of Agriculture) inside Yung Ting Men, and Tai Miao (Imperial Ancestral Temple) and She Chi Tan (Altar of Land and Grain) in front of the Meridian Gate, were also "forbidden grounds" in the feudal period. The two buildings on the northern extremity of the axis, i.e. the Drum and Bell Towers, were formerly places where the hours were struck so that the whole city could hear them.

West of the Forbidden City and Coal Hill are a series of connecting lakes known as the Pei Hai (North Sea), Chung Hai (Middle Sea), and Nan Hai (South Sea). The North and Middle Seas, formerly known as Tai Yi Chih (Pond of Primordial Fluid), were originally one lake and were dug very early. At the beginning of the Ming dynasty they were separated into two and a new lake, the South Sea, was added. A bridge, known as the Pei Hai Ta Chiao (Great North Sea Bridge), spans the centre of the lakes. Standing on the bridge and looking north and south, one sees the rippling water of the lakes surrounded by terraces and look-out pavilions ornamented with finely carved marble balustrades. It is altogether a piece of exquisite landscaping in which nature and human skill have merged.

Needless to say, all these edifices of Peking were built for the enjoyment of the feudal ruling class and to make possible the display of the wealth and power of the feudal emperors. No consideration was ever given to the needs of the working people or to those of production. With the decline of the Ching dynasty in the 19th century, aggressive Western colonial powers attacked our coastal ports, even sending troops to Peking. Then old Peking suffered humiliations as never before. Some of its imposing gate-towers were damaged and beautiful villas in its suburbs, such as Yuan Ming Yuan (Garden of Perfection and Brightness, or the Old Summer Palace), were razed to the ground. A tract of land (the Tung

Chiao Min Hsiang Street and its vicinity) in front of the Imperial City was set off by the imperialists as their "Legation Quarter" or the so-called "Area of Defence." Actually, this quarter was nothing but a centre where the imperialists hatched their secret plans for the partition of China. The 1911 Revolution overthrew the last feudal dynasty but did not change the semi-feudal and semi-colonial status of China. Under the rule of northern warlords and Kuomintang reactionaries, the condition of Peking, reflecting the life of old China, became worse and worse. During the War of Resistance to Japanese Aggression (1937-1945), the Japanese imperialists occupied Peking and used it as military headquarters for their aggressive activities in North China. After Japan's surrender, the aggressive troops of the U.S. imperialists entered Peking and played tyrant everywhere.

But even in those gloomy days Peking was not disheartened. Instead, she became the standard-bearer of the resistance struggle waged by the people of the whole country. In 1900, warriors of the Yi Ho Tuan (The Society of Righteousness and Harmony), known in the West as the "Boxers," holding high the banner of patriotism and anti-imperialism, carried on a stubborn struggle against the foreign invaders in Peking. And it is well known that Peking is where the May 4 Movement, the starting-point of the new democratic revolution, began. On May 4, 1919, more than 5,000 patriotic students assembled in Tien An Men Square and held a demonstration to protest against the Treaty of Versailles, which had refused to annul the special rights held by the imperialist powers in China. The movement later spread to the whole country and became a mass patriotic movement against imperialism and feudalism.

The March 18 and December 9 patriotic movements launched under the leadership of the Chinese Communist Party should be mentioned in particular. In 1926, to protest against Japanese imperialist intervention in our internal affairs, a great anti-imperialist and anti-warlord demonstra-

tion was held by the people of Peking on March 18. In 1935, the famous December 9 patriotic movement of the students also was launched in Peking. The Japanese imperialists had invaded North China from the Northeast, and the Kuomintang government was continuously making concessions to them. In this crisis, the Chinese Communist Party called for a national anti-Japanese united front. The students of Peking were the first to rise to action. In spite of massed Kuomintang troops holding rifles and bayonets, the students came out on the streets shouting "Down with Japanese Imperialism!" and put forward the demand for the cessation of civil war and a combined resistance to the alien aggressors. These movements caused an upsurge in the anti-Japanese patriotic movement throughout the country.

In 1945 the War of Resistance to Japanese Aggression ended in victory. The people of Peking, carrying on the glorious tradition of the May 4 and December 9 movements, continued to wage persistent struggles against the U.S. imperialists and Kuomintang reactionaries who still hung on to Peking. Mass movements were launched one after another and the struggle continued until the liberation of Peking in January 1949. On January 31, 1949, the Chinese People's Liberation Army, the army of the Chinese people themselves, marched into Peking amid thunderous cheers. For the first time in its history, age-old Peking, with its history of more than three thousand years and its magnificent edifices built by the working people during the centuries, belonged to the people and got a new lease of life. With the liberation of the whole country, a new and glorious leaf in the long history of Peking was turned. On October 1, 1949, Chairman Mao Tse-tung in Peking declared the founding of the People's Republic of China. The first Constitution of the Chinese people specifically states that "the capital of the People's Republic of China is Peking."

Before liberation, Peking was a backward city that consumed, but did not produce. The city had nothing that could be called modern industry. After liberation, with the development of the national economy, many modern industries — metallurgy, power, machine-building, building materials, chemicals, textiles, etc. — began to develop rapidly in Peking.

The vast plains on the outskirts of Peking originally had only a handful of scattered factories and workshops. How different things are now! One after another, giant factory buildings have sprung up. The Shihchingshan Iron and Steel Works was expanded and renamed the Shihchingshan Iron and Steel Company. It is now the greatest iron and steel enterprise of Peking. After liberation, the machine-building industry became one of the most rapidly developing industries of Peking. The Mentoukou Colliery, the Changhsintien Locomotive and Railway-car Factory, the Fengtai Bridge Factory, the Shihchingshan Power Plant, the Ching Ho Woollen Mill, and many other factories have been greatly developed. Newly-built factories, springing up like mushrooms, include factories for producing electronic tubes, radio equipment, chemicals, woollen, silk and cotton goods, etc.

In 1949, the output value of Peking's industry and handicrafts was only 170 million yuan and the number of industrial workers only 70,000 or so. In 1958, the output value of Peking's industry and handicrafts was 4,600 million yuan, 27 times that of 1949. The number of workers and other employees in industry reached the figure of 870,000, more than 12 times that of 1949. In 1949, Peking had no steel mills, but in 1957, the last year of the First Five-Year Plan, 28,000 tons of steel were produced. In 1958 the figure jumped to 160,000 tons, of which over 120,000 tons were made by modern methods. In 1949, pig iron production was only 26,000 tons but in 1958 it was 520,000 tons, 20 times that of

1949. In 1949, the annual coal production was 1.11 million tons. At that time the method of production was very backward and work was done entirely by hand, there being no modern equipment. After improvements had been made for several years and modern equipment had been added, the annual coal production in 1958 reached 4.6 million tons, over 4 times that of 1949. Before liberation, Peking had never produced machine tools, radio equipment, and cotton goods, but now these industries exist and have all grown to an imposing stature.

Just after liberation, the peasants around Peking worked on an individual basis, and the development of the productive forces in agriculture was hampered by the feudal system of landownership. There was in the whole place not a single tractor or any power-driven machines for drainage and irrigation. The area under irrigation was only 2.8 per cent of the total area of cultivated land. Now, people's communes have been established throughout the countryside surrounding the city proper. By the end of 1958, the peasants could boast of 490 tractors and various kinds of machines for drainage and irrigation, having a total of over 890 h.p. The area of irrigated land was one-third of the total area of cultivated land. Grain production averaged 318 catties[1] a *mou*[2] in 1958, an increase of 47 per cent over the 216 catties a *mou* of 1957, and more than double that of 1949. In 1958, cotton production averaged 60 catties a *mou* and the production of vegetables was 5,168 catties a *mou*, more than triple that of 1949, when cotton averaged 16 catties a *mou* and vegetables 1,600 catties a *mou*.

In water conservancy, Peking has done more during the past few years than what had been done in all the thousands of years before. The Yungting River, which had given the people of Peking infinite trouble, has been harnessed. At

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[1] A catty is equal to about 1.1 lb.

[2] A *mou* is equal to about 1/6 acre.

Kuanting on the further side of the Western Hills a reservoir has been built and water from the Yungting River has thus been led into Peking. In 1958, the Ming Tombs and Huaijou Reservoirs were built; more than 90 small reservoirs were also built by the various people's communes. The area of irrigated land on the outskirts of Peking jumped from 580,000 *mou* in 1957 to 2,370,000 *mou* in 1958. The main dam of the Miyun Reservoir, which began construction in 1958, is already high enough to hold back flood waters. These newly-built water conservancy works create favourable conditions for increasing agricultural production and for preventing floods and drought in Peking in the future.

In the past ten years Peking has experienced a great upsurge in building construction. No less than 27,240,000 square metres of floor space has been built, that is, 1.3 times the total floor space existing in pre-liberation Peking. The new Peking Railway Station, which covers an area of over 80,000 square metres, is eight times as big as the old one at Chien Men (Front Gate). It was built in the record time of ten months from designing to completion. Normally a modern railway station of this size would take a year to design and another two years to build. The new station is able to handle 200,000 passengers a day when all its equipment is brought into full play. The area of the magnificent Tien An Men Square has been enlarged from the original 11 hectares to 40 hectares. The Square is now flanked by two imposing new buildings — the Great Hall of the People on the west, and the Museum Building on the east. The Great Hall of the People covers an area of 171,800 square metres, larger than the area covered by all the buildings in the Imperial Palaces. The auditorium seats 10,000 and has earphone equipment for simultaneous translation in 12 languages, and the banquet hall can serve more than 5,000 people. The Museum Building houses the Museum of the Chinese Revolution, in the northern part of the building, and the Museum of Chinese History in the southern part. At the main gate there are 24

pillars 31 metres tall. The building as a whole can comfortably hold 10,000 people.

In 1949 Peking's sewers totalled only 280 kilometres, and of these only 20 kilometres were fit for use. Within the last ten years, apart from the repairing of the clogged sewers, 561 kilometres of new sewers have been laid. Before liberation there were only 2,190,000 square metres of paved roads, but in 1959 there were 10,810,000 square metres of such roads.

With the development of production and municipal building, the material and cultural life of the people of Peking has greatly improved. The number of factory and office workers rose from 430,000 in 1949 to 1,620,000 in 1958. During the period 1949-1958 the average wage of industrial workers and other employees increased by over 70 per cent, exclusive of increases in social welfare payments, such as labour insurance. The average income of the peasants has increased by over 200 per cent. Education and public health in Peking have also made great progress along with the continuous development of socialist economic construction. In 1949, about one half of the school-age children were unable to go to school, and the number of those who could afford a college or middle school education was even less. Using the present jurisdiction of Peking as a base, the enrolment of primary schools at the time of liberation was 320,000, that of middle and normal schools 43,000, and that of colleges and universities 14,000. Today the enrolment of primary schools has reached 916,000, almost triple the figure of 1949; the enrolment of middle and normal schools is 267,000, 6 times that of 1949; and the enrolment of colleges and universities is over 110,000, 8 times that of 1949. At the time of liberation Peking had only 4,000 doctors and other medical personnel, and 3,000 hospital beds. By the end of 1958, the number of doctors and other medical personnel had increased to nearly 30,000 and the number of hospital beds to over 21,000, more than 7 times the 1949 figure.

The number of cinemas, theatres, and places of amusement has continuously increased, greatly enriching the cultural life of the people of Peking. Peking's old cinemas, theatres and amusement places, which were small and poorly furnished, have all been expanded, rebuilt or refurnished.

At present, to carry out the Party's general line of going all out, aiming high, and achieving greater, quicker, better and more economical results to build socialism, the people of Peking, under the leadership of the Chinese Communist Party and Chairman Mao, are confidently building a new socialist Peking.

CHAPTER II

TIEN AN MEN; MONUMENT TO THE PEOPLE'S HEROES

TIEN AN MEN

Tien An Men (Gate of Heavenly Peace) is not only a structure of great artistic value and historical interest but also a place pregnant with political significance. The Gate with its imposing tower is the essential part of the design of New China's national emblem.

In front of the Imperial Palaces, which lie in the centre of Peking, is a big square, the world-famous Tien An Men Square. In the middle of Tien An Men Square is a flagstaff from which flutters a red flag with five stars. It was here that Chairman Mao Tse-tung personally hoisted the first national flag of the Chinese People's Republic. South of the flagstaff stands the Monument to the People's Heroes. It is a symbol of the people's heroism in their revolutionary struggle of the past one hundred years and commands the respect of all who see it.

To the north a red wall extends from east to west, broken only by the Tien An Men Gate leading into the Imperial Palaces. The Gate's facade bears two inscriptions reading as follows: "Long Live the Chinese People's Republic!" and "Long Live the Great Unity of the Peoples of the World!" The Gate, with its red columns and roof covered with yellow tiles above a double layer of eaves, gives an appearance of age-old strength. Before the Gate runs the moat Chin Shui Ho (Golden Water River) which is spanned by seven curved stone bridges adorned with finely carved marble balustrades.

Directly before the Gate stand two stone lions and two stone pillars decorated with clouds and dragons. All these things form an architectural unit, a masterpiece of art marked by a sense of power and beauty.

The Square is flanked by two new buildings of great dimensions. On the west side is the Great Hall of the People housing the auditorium and offices of the National People's Congress. On the east side is a building housing the Museum of Chinese History and the Museum of the Chinese Revolution. These buildings give the enlarged Square an imposing and beautiful background.

On festival days Tien An Men is beautifully decorated and radiates with splendour. A big portrait of Chairman Mao Tse-tung, great leader of the Chinese people, is hung up. The gate-tower is decked with red flags and big traditional red lanterns with yellow tassels. On both sides of Tien An Men stand tall slogan towers. The whole place is filled with an atmosphere of gaiety, signifying the prosperity of the motherland and the progress of socialist construction.

Tien An Men was at first known as Cheng Tien Men (Gate of Heavenly Succession). It was built in the early years of the Ming dynasty. It was rebuilt in 1651 and given its present name, and has changed but little since then. During the Ming and Ching dynasties the area around old Tien An Men Square was forbidden ground and it was in fact enclosed by a wall. To the south stood a gate known as Chung Hua Men (Central Flowery Gate), which was called Ta Ming Men (Big Ming Gate) in the Ming dynasty and Ta Ching Men (Big Ching Gate) in the Ching dynasty. East of Tien An Men stood Chang An Tso Men (Left Gate of Perpetual Peace) while to the west was Chang An Yu Men (Right Gate of Perpetual Peace). These gates were not open to public traffic. In the past, if one wanted to go from east to west in the city or vice versa, or if one wanted to go through Chien Men (Front Gate) south of Tien An Men, one had to take a roundabout route and go first to Chung Hua Men, a fairly long trip. During

the Ming and Ching dynasties the offices of the central government were housed in buildings on the east and west sides of Tien An Men Square. To the east were the Boards of Rites, Revenue, Civil Service, Works, and War; the Tsung Jen Fu (Court of the Imperial Clan), and Board of Astronomy. To the west were, in the Ming dynasty, the Chin Yi Wei (Gendarmerie), and Office of the Commander-in-Chief; and, in the Ching dynasty, the Board of Punishments, Tai Chang Sze (Court of Sacrifice), Court of Censors, and Grand Court of Appeal.

When the feudal emperor went to worship in Tien Tan (Temple of Heaven) at the time of the winter solstice, and in Ti Tan (Temple of Earth) at the time of the summer solstice, he had to pass through Tien An Men. Before going on a military expedition he made offerings to the Road God in front of Tien An Men. Whenever there was an event of importance to the country, an imperial edict was issued from the Tien An Men gate-tower. The government officers, both civil and military, and the "elders" all kneeled, facing north, at a spot south of the moat, Golden Water River. The emperor's edict, held in the mouth of a golden phoenix carved of wood, was lowered by rope from the gate-tower. It was received by an official of the Board of Rites in a wooden tray decorated with clouds, and sent to the office of the Board to be copied on pieces of yellow paper which were then delivered to various parts of the country. This ceremony was called "issuing imperial edicts by golden phoenix."

During the Ming dynasty a verandah, known as Chien Pu Lang (Thousand Step Verandah), and two long buildings with 144 rooms in each, were built in Tien An Men Square. It was on the two sides of this verandah that the Boards of Civil Service and War chose their officials, the Board of Rites inspected the examination papers, and the Board of Punishments held autumn and winter assizes.

Each time Peking was occupied by foreign imperialist troops, Tien An Men suffered from the destructions of the

invaders. In 1900 the combined forces of eight imperialist powers damaged the carved stone pillars in front of Tien An Men as well as the diamond lattice-work on the gate-tower windows. When the Japanese imperialists occupied Peking in 1937, the red walls of Tien An Men were allowed to decay and weeds grew everywhere. Still, with all the tribulations it had undergone, Tien An Men stood intact like a solid mountain.

The flame of struggle has long burned in front of Tien An Men. On May 4, 1919 the people of Peking held a demonstration there to protest against the Treaty of Versailles. In 1926, when the patriotic students and people of Peking joined together in the famous "March 18" demonstration, they held their great meeting in Tien An Men Square. In 1935, the December 9 Movement for resisting Japanese aggression and saving the country was launched in Peking. The reactionary Kuomintang troops and police tried to prevent the students holding the demonstration from passing in front of the Tien An Men Gate; they even shot down young demonstrators. But the students' struggle was not waged in vain. The December 9 Movement met with response from people over the whole country and sounded the clarion call for the War of Resistance to Japanese Aggression. Since then Tien An Men Square has become a centre of students' activities and a symbol of democracy and the people's revolution. The history of the struggles waged in front of the Tien An Men Gate bears witness to the revolutionary traditions of the Chinese people.

With the liberation of Peking a new day began for Tien An Men. On October 1, 1949, Chairman Mao Tse-tung announced from the balcony of the Tien An Men Gate the birth of the Chinese People's Republic. The people cheered here the birth of a society of which they were the masters. They cheered for the fact that China had at last stood up. They cheered the hoisting of the first five-star red flag, the national flag of New China.

Ever since October 1, 1949 Chairman Mao and other leaders of the Chinese Government have reviewed parades at Tien An Men on International Labour Day and China's National Day. On such occasions, workers and peasants carry posters showing figures of production fulfilled ahead of schedule, literary and artistic workers perform on rolling floats, and athletes file past the Tien An Men Gate, the reviewing stand of the great leaders of the people. Coloured silk flags flutter from countless flagpoles, white doves are released and soar up into the sky, the paraders cheer, and Tien An Men Square is a scene of infinite festivity.

In the evening the ridge, eaves, and corners of the gate-tower are outlined in brightly shining lights. Tien An Men Square, the whole length of Changan (Perpetual Peace) Avenue, and the Chien Men Gate south of the Square are illumined with great clusters of light. The cascades of light are so bright that one sees the colours of trees and buildings as clearly as if it were daytime. Masses of people stream into the Square from all directions, to make merry throughout the night with dancing and music. Great bursts of fireworks climb into the sky and the blackness above becomes an ocean of sparks, shooting like meteors and forming flowers, umbrellas, and many other shapes. In the words of ancient Chinese poets, the Square is truly "a city without night" and a "scene of fiery trees bearing silver blossoms."

MONUMENT TO THE PEOPLE'S HEROES

South of Tien An Men Square is a park area planted with pines and cypresses, green all the year round. North of these trees stands the Monument to the People's Heroes, the material embodiment of the spirit of heroism. It signifies the Chinese people's respect for and remembrance of their revolutionary martyrs, marks their heroic struggle in fighting against internal and external enemies, and reminds all who see it of the cause of China's present happiness and prosperity.

The monument faces the Tien An Men Gate. It bears an inscription in eight gold-plated characters written by Chairman Mao, saying "The People's Heroes Are Immortal!" The inscription on the reverse side of the monument, written by Premier Chou En-lai, is as follows:

> The People's Heroes Who Sacrificed Their Lives in the People's War of Liberation and in the People's Revolution During the Past Three Years Are Immortal!
>
> The People's Heroes Who Sacrificed Their Lives in the People's War of Liberation and in the People's Revolution During the Past Thirty Years Are Immortal!
>
> The People's Heroes Who from 1840 Onwards Sacrificed Their Lives in Each One of the Struggles Against Internal and External Enemies and for National Independence and the People's Freedom and Happiness, Are Immortal!

On September 30, 1949, at the First Plenary Session of the Chinese People's Political Consultative Conference, a resolution was adopted for the erection in Tien An Men Square of a monument to the people's heroes who sacrificed their lives for the country. At 6 p.m. of the same day all the delegates attending the meeting went to Tien An Men Square and held a ceremony to mark the beginning of the work. Chairman Mao personally broke the ground for the foundation of the monument.

Work began on August 1, 1952, the monument was completed in April 1958 and was unveiled on International Labour Day of the same year. Ever since then countless numbers of people have come to see it or to lay wreaths at its foot almost every day.

The total surface of the monument measures about 3,000 square metres. The monument rests on two platforms or plinths rising one above the other. The lower platform has the shape of a cherry-apple flower. It is surrounded by balustrades and has stairways on four sides. It measures 61.54 metres from north to south and 50.44 metres from east

to west. The shaft is directly supported on a double plinth. The lower and bigger plinth is decorated with eight marble bas-reliefs, picturing revolutionary events of the past one hundred years in China, which shook the world. These bas-reliefs are:

1. The Successful Crossing of the Yangtse River[1] (1949);
2. Anti-Japanese Guerrilla Warfare[2] (1937-1945);
3. The Nanchang Uprising[3] (1927);

[1] The Successful Crossing of the Yangtse River. The Chinese people began their War of Liberation against the reactionary rule of the Kuomintang regime in 1946. At first the people's army was on the defensive, but by July 1947 an offensive had begun. In the two years 1948 and 1949 great victories were gained in three major campaigns, the Liaohsi-Shenyang Campaign, the Huai-Hai Campaign (fought in the Hsuchow area of Kiangsu Province), and the Peking-Tientsin Campaign, practically putting out of action the main force of the Kuomintang army. On April 21, 1949 a one-million-strong force of the Chinese People's Liberation Army crossed the Yangtse River from the north bank in an all-out struggle to liberate the whole country. Two days later Nanking, the seat of the Kuomintang government, was liberated and the fate of the Kuomintang reactionaries was sealed.

[2] Anti-Japanese Guerrilla Warfare. During the War of Resistance to Japanese Aggression (1937-1945) the people's anti-Japanese forces led by the Chinese Communist Party went into the rear of the enemy, armed the broad masses of the people, launched guerrilla warfare on a large scale, and liberated large areas of the motherland's territory. The Chinese Communist Party also led the people when they established anti-Japanese, democratic governing bodies in these liberated areas, thus dealing telling blows against the Japanese army and enabling the war of resistance to be carried on in the face of great difficulties. By 1945 the number of liberated areas amounted to 19. The army and people in these areas engaged 69 per cent of the Japanese troops in China and 95 per cent of the puppet troops who were fighting for the Japanese invaders. Thus the battleground of the liberated areas became one of decisive importance and the centre of resistance in the war against the Japanese invaders.

[3] The Nanchang Uprising. On August 1, 1927, to fight against the counter-revolution of Chiang Kai-shek and Wang Ching-wei and to carry on the revolution of the period 1924-1927, the Chinese Communist Party led an uprising, which has since become famous, in Nanchang

4. The May 30 Movement[1] (1925);
5. The May 4 Movement[2] (1919);

Kiangsi Province. With over 30,000 workers, peasants and Communist-influenced Northern Expeditionary Army men participating, this uprising was led by Chou En-lai, Chu Teh, Ho Lung, and Yeh Ting. In accordance with their plan, the men taking part in the uprising withdrew from Nanchang on August 5 and marched to Chaochow and Swatow, in Kwangtung Province. There they met with a reverse. Later, a part of this force, led by Comrades Chu Teh, Chen Yi and Lin Piao, fought their way to Chingkang Mountain in Kiangsi Province where they joined the First Division of the First Army of the Workers' and Peasants' Revolutionary Army, led by Comrade Mao Tse-tung.

[1] The May 30 Movement. The May 30 Movement was an anti-imperialist movement launched by the people of the whole country in protest against the massacre of Chinese people carried out on May 30, 1925 by the police of the British imperialists in Shanghai. In May 1925, one strike after another broke out in the Japanese-owned cotton mills of Shanghai, Tsingtao, and other places. These strikes, carried out on a large scale, were brutally suppressed by the Japanese imperialists and their henchmen, the northern warlords. On May 15, the Japanese owners of a cotton mill in Shanghai gave the order to fire on the strikers, killing one (named Ku Cheng-hung) and wounding more than ten. On May 28 eight Tsingtao workers were murdered by the reactionary local government. Two days later over 2,000 Shanghai students demonstrated in the "International Settlement," calling for aid to the workers, the doing away with all foreign concessions and the return of the land they occupied to China. Later, more than 10,000 people held a demonstration in front of British police headquarters in the "International Settlement," shouting "Down with Imperialism!" "People of All China, Unite!" and other slogans. The police of the British imperialists opened fire, killing and wounding many students. This incident is known as the "May 30 Massacre." The massacre aroused the indignation of the entire Chinese people. Demonstrations and strikes by workers, students and businessmen were held everywhere, and a great anti-imperialist movement swept the whole country.

[2] The May 4 Movement. The May 4 Movement began with a demonstration held by the students of Peking on May 4, 1919 in protest against imperialist aggression in China, against the Paris Peace Conference which was being manoeuvred by the imperialists, and against the traitorous activities of the warlords. Soon after the demonstration this patriotic movement spread to all parts of the country. Workers,

6. The Wuchang Uprising[1] (Revolution of 1911);
7. The Chintien Uprising[2] (1851);

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students and merchants held strikes and the movement became a nationwide mass movement. The May 4 Movement was essentially responsible for the birth of the New Culture Movement, which stood for changing the feudal code of morality into a new code of morality and for changing the old style of literary writing into a new style that could be understood by all of the people. Thanks to the May 4 Movement, an ideological foundation was laid and the necessary cadres were trained for the founding of the Chinese Communist Party in 1921.

[1] The Wuchang Uprising. By the Wuchang Uprising is meant the 1911 Revolution which overthrew the monarchy of the Ching dynasty. On October 10, 1911, a part of the New Army (recruited by the Manchu government from among students and intellectuals and equipped with modern weapons), encouraged by revolutionary elements among the bourgeoisie and petty-bourgeoisie, staged an uprising in Wuchang, Hupeh Province. Similar uprisings followed in other provinces and the Manchu government soon collapsed. On January 1, 1912 the Provisional Government of the Chinese Republic was established in Nanking, and Dr. Sun Yat-sen, the great democratic revolutionary, was elected Provisional President of the Chinese Republic. The 1911 Revolution gained victory because it was carried out through an alliance of the bourgeoisie, peasants, workers, and urban petty-bourgeoisie. But the leaders of this revolution followed a policy of compromise, gave no real benefits to the peasants and yielded to pressure from imperialist and feudal forces, so that the state power soon fell into the hands of Yuan Shih-kai, a northern warlord, and the revolution failed to fulfil its promises.

[2] The Chintien Uprising. To oppose the feudal rule and the oppression of the nation by the Ching dynasty, peasant revolutionary leaders Hung Hsiu-chuan, Yang Hsiu-ching, and others, in January 1851, staged an uprising in Chintien, Kueiping County, Kwangsi Province, and declared the founding of the Tai Ping Tien Kuo (Heavenly Kingdom of the Great Peace). In 1852 they marched out of Kwangsi and fought through the provinces of Hunan, Hupeh, Kiangsi and Anhwei. In 1853 they captured Nanking. Subsequently they sent an expeditionary force from Nanking to the north which got as far as the neighbourhood of Tientsin. But the Taiping army did not establish a strong base in any of the places it occupied. Furthermore, after having made Nanking capital of the Heavenly Kingdom, members of the leading Taiping group made many mistakes in both political and military matters. They were therefore unable to resist the combined attack of the counter-

8. The Burning of the Opium[1] (1839).

On the two sides of the "Successful Crossing of the Yangtse River" there are two bas-reliefs of a decorative nature. They are:

1. Support for the Front;
2. Welcoming the People's Liberation Army.

The 10 bas-reliefs, picturing 190 persons, have a total length of over 40 metres and are 2 metres high. Bas-reliefs of such a great size are not commonly seen in the world. The shaft of the monument is composed of 413 pieces of granite, large and small, put together in 32 tiers. The central part of the front side is made of a big piece of granite

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revolutionary forces of the Ching dynasty and the British, American, and French invading forces. The Taiping Revolution was crushed in 1864.

[1] The Burning of the Opium. During the 1830's, the British capitalists intensified their aggression on China and smuggled big quantities of opium into the country. As a result, huge amounts of silver flowed out of China, the price of silver shot up, the burdens of the people increased, and the social productive forces suffered a serious setback. At that time the opium trade of the British aggressors was opposed by not only the Chinese people but also by a number of patriotic elements among the feudal ruling class who also realized that the national crisis was caused by the opium trade, and strongly urged the banning of the drug. Confronted with the financial crisis caused by the great depletion of silver bullion, afraid that the ruling power would be weakened, and pressed by public opinion, the government of the Ching dynasty sent Lin Tse-hsu as special commissioner to Canton to investigate and proscribe the opium trade. Lin was a patriotic official who was firmly against the opium trade. In Canton, Lin, supported by the people, swung into action against the foreign opium traders. The British merchants were forced to surrender the stocks they had in hand — over 20,000 chests. On June 3, 1839, Lin began to burn the opium on the beach at the Bogue. Then he ordered all foreign merchants to file a bond binding themselves not to carry opium in their ships. The result was the Opium War (1840-1842), in which the Chinese people put up a heroic resistance against the armed attack of the British invaders. The war marked the beginning of the anti-imperialist struggle of the Chinese people.

measuring 2.72 metres by 14.4 metres and weighing 60 tons. The central part of the back of the shaft is made up of seven pieces of granite. The right and left sides of the shaft are decorated with stars, semi-loops of pines and cypresses, and groups of flags. The upper plinth is also decorated with peonies, lotus, orchids and flags. The monument is crowned with a traditional roof design. The whole monument, including the base, measures 37.94 metres from top to bottom. It is the greatest monument ever built in China.

Some 10,000 tons of stone were used in the building of it. The shaft of the monument is made of pale lavender granite, while white marble has been used in the bas-reliefs and balustrades. The two platform tiers are faced with green granite. The pathway and dripstone around the monument are made of yellowish granite. The glossiness of the stones and their harmonious arrangement enhances the effect of the monument.

The stones used for building the monument have unfading colours and are of fine quality; they will not easily erode. It has been estimated that the monument will last from 800 to 1,000 years. The smaller stones were quarried in Fangshan, Hopei Province, and in Taian, Shantung Province, while the big piece used for the central part of the front side of the monument was brought from Fushan, Tsingtao.

The monument was the joint work of many architects, artists, and skilled workers. It was their genius and wisdom that made possible the creation of such a masterpiece of art.

CHAPTER III

MUSEUMS; MEMORIAL HALLS; EXHIBITION HALLS

THE MUSEUM OF CHINESE HISTORY

The Museum of Chinese History stands on the east side of Tien An Men Square in a new, modern building especially built in 1959 to house its collections and exhibits as well as those of the Museum of the Chinese Revolution. It replaces the former Peking Museum of History.

The Museum of Chinese History shows that Chinese history is the history of the Chinese working people, the history of a unified country that includes many nationalities, and that Chinese history forms a component part of the history of the people of the whole world.

The section on general Chinese history is the biggest section of the museum. With exhibits dating from the days of primitive society down to the year 1840, it is divided into three parts: primitive society, slave society, and feudal society.

1. Primitive Chinese Society:

(1) Primitive group life. Objects of this period include tools and fossil remains of Peking Man, and of the men of Mapa, Changyang, Tingtsun, and Hotao.

(2) The formation of the primitive clan community. Ornaments and fossil remains of the men of Liuchiang, Tzuyang, and Chilin Mountain, and of Upper Cave Man.

(3) The development of the primitive clan community. Pottery articles and tools of production of the neolithic age, discovered in the Yellow and Yangtse River Valleys, on the northern steppes, the Tibetan plateau, the southeast seaboard, and on the island of Taiwan.

(4) The dissolution of the primitive clan community. Finds excavated in Miaotikou, Liangchengchen, etc., such as stone sickles, wooden ploughs (reconstructed models), bones of domestic animals, pottery stoves, pottery tazzas, and articles made of jade. These finds are proof of a further development in the productive forces and of a fairly high degree of artistic development.

2. Slave Society. Exhibits date from the Hsia dynasty to the Spring and Autumn Period (c. 21st century B.C.-475 B.C.). They show the formation of an ancient slave society in China, its achievements in the making of bronze vessels, its varied cultural expressions, the oppression of the slave class by the slave owners, the struggles of resistance waged by the slaves, and the gradual dissolution of slave society.

The main exhibits of this section include important cultural objects unearthed since the founding of the Chinese People's Republic. Also included here are: the Ssu Mu Wu Cauldron weighing 875 kg., which symbolizes the great achievement made in the Shang dynasty in the art of making bronze vessels; the great Yu Cauldron and the bronze basin made by the youngest prince of the kingdom of Kuo, which bear long inscriptions containing important historical material on the Western Chou dynasty; and large pieces of oracle bones from the Shang dynasty containing the oldest written historical material in China. All these are precious materials for the study of ancient Chinese history.

3. Feudal Society. This section shows first of all the reforms carried out in various states during the Warring States Period, and the establishment of the feudal system. It also portrays how slave owners changed into feudal landlords, the extensive use of iron implements after the formation of new relations of production, the development of handicrafts, and how the unified empire of Chin appeared, with its system of centralized authority.

Exhibits picture the peasant uprising led by Chen Sheng and Wu Kuang at the end of the Chin dynasty as well as that of the "Yellow Turbans" at the end of the Han dynasty.

During the Chin and Han dynasties the people of various nationalities in China explored huge expanses of land. Finds from various parts of Inner Mongolia and Hsifeng, Liaoning Province, show the life of the Huns and Tungus. Finds from ancient sites of Kroraina (an ancient state in present Sinkiang) and from tombs at Shihchaishan in Chinning, Yunnan Province, show that the production techniques of the Han people spread to the regions of brother nationalities, and illustrate the great development of science and culture in the Han dynasty.

The various nationalities gradually amalgamated during the Southern and Northern Dynasties in their common struggle against their oppression by the feudal rulers, a process which accelerated the unification of the country. The museum has articles which show how the Han and Sienpi peoples intermingled, such as the mortuary figures of Tobas (a branch of the Sienpi people) wearing Han dress. Tomb bricks and doors unearthed in Tenghsien also show the amalgamation of northern and southern cultures.

China became unified under the first ruler of the Sui dynasty (581-618 A.D.). The country now showed an entirely new appearance. The Tang dynasty that succeeded the house of Sui was an important period in the history of China's feudal society. The exhibits clearly show how agriculture, handicrafts and commerce all enjoyed great development during this period, and how glorious achievements were made in the realm of culture.

The exhibits of the Liao, Sung, Western Hsia, Kin and Yuan dynasties show: further developments in agriculture, handicrafts, and commerce; the peasant uprisings of the Sung dynasty; the great Chinese inventions of world significance — printing with movable types, gunpowder, and the marine compass — and other important cultural achievements.

The Yuan dynasty also fell because of peasant uprisings. One such was the "Red Turban" uprising, led by Liu Fu-tung in 1351. Chu Yuan-chang, leader of a band of armed peasants, founded the Ming dynasty in 1368. In the early years of the Ming dynasty a series of measures were taken to revive and develop agriculture, water conservation and handicrafts. The museum exhibits many articles of this period such as land maps, maps of canals, and rubbings of tablets with inscriptions describing emigrations, etc. There is also a rubbing from the tombstone of Ko Hsien, a weaver who led handicraftsmen in a struggle against the tax collectors. The late Ming period was filled with peasant uprisings. The one led by Li Tse-cheng ended the Ming dynasty. It is well pictured in the museum exhibit.

Exhibits of the Ching dynasty (1644-1911) deal largely with the life and work of the people of various nationalities. Cultural objects created by various minority peoples show the contributions they have made in the course of their developing of production.

MUSEUM OF THE CHINESE REVOLUTION

The Museum of the Chinese Revolution is situated on the east side of Tien An Men Square directly opposite the Great Hall of the People. In establishing such a museum the aim was to show the history of the Chinese people's revolutionary struggle of the past one hundred years beginning with the Opium War, especially the history of the new democratic and socialist revolutions carried out since the founding of the Chinese Communist Party, and to preserve and supply scientific research materials and cultural objects concerning the revolution of the past one hundred years. The museum is one of the Party's important means of educating the masses of people as to the role of classes and the class struggle in society and in the meaning of communism.

The Museum of the Chinese Revolution is divided into three sections: old democratic revolution, new democratic revolution, and socialist revolution and construction. Besides, it has a central hall for commemorative exhibits. The total amount of space used for exhibitions is 12,000 square metres.

1. Old Democratic Revolution. This section shows the Chinese people's struggle against imperialism and feudalism from the Opium War in 1840 to the eve of the May 4 Movement in 1919. It exhibits historical material and cultural objects showing the birth and development of modern industry in China, as well as important historical material and cultural objects concerning the Taiping Heavenly Kingdom, Yi Ho Tuan (Boxers), and the 1911 Revolution.

2. New Democratic Revolution. Here is shown the revolutionary struggle carried out by the Chinese people under the leadership of the Chinese Communist Party from the May 4 Movement in 1919 to the eve of the founding of the Chinese People's Republic in 1949. Among the exhibits are:

(1) Charts showing the first stage of development and struggle of the Chinese workers.

(2) Cultural objects concerning the Russian October Socialist Revolution, presented to China by the Soviet Union, and other important material showing the spread of Marxism in China since the October Revolution.

(3) Handbills distributed during the May 4 Movement and printing presses which printed them.

(4) Documents and pictures showing the period of the first co-operation between the Chinese Communist Party and the Kuomintang.

(5) Originals of *tatsepao* (big-character posters) written by workers during the great May 4 Movement to show how they opposed compromise and persisted in their strike.

(6) Objects concerning the peasants' movement which swept the whole country during the period 1924-1927.

(7) Historical material showing the severe struggle which the Chinese people, led by the Chinese Communist Party, car-

ried out for 10 years under frightful White terror after the failure of the revolution of 1924-1927.

(8) Exhibits showing the establishment and development of revolutionary bases and the Red Army during the Second Revolutionary Civil War, and also objects from the Red Army's Long March (1934-1935).

(9) Exhibits picturing the heroic struggle waged during the eight years of the War of Resistance to Japanese Aggression by the Chinese people and the people's anti-Japanese forces, i.e. the Eighth Route Army, New Fourth Army, South China Anti-Japanese Guerrillas, and Northeast Allied Anti-Japanese Army.

(10) Objects concerning the establishment of local revolutionary governments, the building up of education and culture, the rectification campaign, and the growth of agricultural and industrial production in the anti-Japanese democratic bases in the enemy's rear.

(11) Precious objects given to the Chinese people in their War of Resistance to Japanese Aggression by the peoples of various countries of the world, in the spirit of the internationalism of the proletariat of the world.

This section also includes exhibits dealing with the period of the Third Revolutionary Civil War, showing how the Chinese people and the People's Liberation Army, under the leadership of the Chinese Communist Party, crushed the reactionary rule of the Kuomintang and gained victory in the democratic revolution in the whole country.

3. Socialist Revolution and Construction. This section portrays how, since the founding of the Chinese People's Republic, the Chinese people, under the leadership of the Chinese Communist Party, have continued to finish their task of democratic revolution, have carried out democratic reforms and, at the same time, have effected socialist construction and the socialist transformation of agriculture, handicrafts, and capitalist industry and commerce. There are also important exhibits concerning the campaign to resist U.S. aggression and a

Korea, the nationwide rectification campaign in 1957, and the big leap forward made by all the people of China in 1958.

The Museum of the Chinese Revolution holds special exibitions in connection with special festivals. It also gives regular lectures on the history of the Chinese revolution and hows films picturing the revolutionary struggles.

THE MILITARY MUSEUM OF THE CHINESE PEOPLE'S REVOLUTION

The Military Museum of the Chinese People's Revolution is situated on the north side of Fu Hsing Road outside Fu Hsing Men (Revival Gate) in a newly erected building with a total floor space of more than 60,000 square metres. It is divided into five main sections: General, the Second Revolutionary Civil War, the War of Resistance to Japanese Aggression, the Third Revolutionary Civil War, and in Defence of Socialist Construction. There are also some minor sections, such as those on the campaign to resist U.S. aggression and aid Korea, and exhibits of weapons and gifts.

The main aim of the Military Museum of the Chinese People's Revolution is to portray the armed struggle carried out by the Chinese people under the leadership of the Communist Party during the various stages of the Chinese revolution. The exhibits show that the victory of China's revolution is a victory of the military line of Marxism-Leninism, a victory of the military teachings of Mao Tse-tung. They show in a vivid manner hat the people's army led by the Chinese Communist Party rew from a small force to a big force, from a weak force to strong force; and that the people's army, by relying on the eople, travelled a most tortuous path and finally emerged ctorious. From these exhibits one can see the noble character the men of the people's army, their glorious traditions, the haracteristics of the people's war, as well as the work being one to modernize the People's Liberation Army. The museum nables the broad masses of people and army men to acquire

a profound revolutionary education and to receive a great inspiration.

1. The Second Revolutionary Civil War. During the Second Revolutionary Civil War (1927-1937) the Chinese Communist Party, drawing a lesson from the failure of the First Revolutionary Civil War, became deeply aware of the importance of having armed forces. It organized the Red Army, established revolutionary bases, carried out the agrarian revolution of giving land to poor peasants and farm-labourers, and consequently placed itself on the right path leading to the victory of China's revolution.

The exhibits in this section include: Declarations of the Second and Third National Congresses of the Chinese Communist Party; various kinds of weapons used in the Nanchang Uprising, Autumn-Harvest Uprising and other uprisings; bulletins issued by the Fourth Red Army during the Chingkang Mountain period; seals of military committees; flags, uniforms, equipment, badges, and various objects used by men of the Red Army; the outline constitution of the early Chinese Soviet Republic, and the declaration issued by the Chinese Workers' and Peasants' Red Army when they left for the north to resist Japanese aggression. The exhibits give one a vivid impression of the character of the people's army and of the people's war, and show the brilliant victory of Mao Tse-tung's military line. They reflect the hard struggle carried out by men of the Red Army, the communist spirit and the revolutionary heroism of men who were ever ready to sacrifice their lives for the revolutionary cause. The Second Revolutionary Civil War laid the most important foundation, both in the development of political understanding and in the training of cadres, for the victory of the Chinese revolution.

2. The War of Resistance to Japanese Aggression. This section deals with the great historical period from July 7, 1937 to August 1945. It describes the war of resistance waged by the people of the whole country under the leadership of the Chinese Communist Party. It shows the victory of the Party's

anti-Japanese national united front and the great achievements made in the people's revolutionary war and in building up agriculture and industry as well as education and culture in the anti-Japanese bases.

3. The Third Revolutionary Civil War. The Third Revolutionary Civil War lasted from June 1946 to June 1950, during which the Chinese people fought heroically under the leadership of the Chinese Communist Party. Among the exhibits are: Chairman Mao's directions for the most important campaigns of the Third Revolutionary Civil War; material on the heroic exploits of groups and individuals; displays picturing the people's war and showing the support for the front given by the people of the whole country; various trophies captured by men of the People's Liberation Army, etc. The exhibits in this section are a concrete expression of the great victory of the Third Revolutionary Civil War in overthrowing the rule of imperialism, feudalism, and bureaucrat-capitalism in China and in founding the Chinese People's Republic.

4. In Defence of Socialist Construction. This section deals with the great achievements made by the Chinese People's Liberation Army during the past ten years, since the founding of the Chinese People's Republic. During the past ten years the Chinese People's Liberation Army has developed from a single arm into a combined force of different arms. It has laid a preliminary foundation for building up an excellent modern revolutionary army and has made great achievements in defending the motherland, liberating the coastal islands, training soldiers, and taking part in socialist construction. From the exhibits in this section one can see that the Chinese People's Liberation Army is now actively intensifying its training and, with increasing strength, is defending our socialist motherland as well as world peace.

The section on resistance to U.S. aggression and aid to Korea shows what the Chinese People's Volunteers did from October 1950, when they left for Korea, to 1958, when they returned. It shows the great victories won and the moving heroic deeds

done during these eight years by the Chinese People's Volunteers in their struggle against U.S. aggression and to aid Korea.

The exhibits of this section are a true embodiment of the flesh-and-blood relationship between the Chinese and Korean peoples. It also shows in a vivid manner that the U.S. imperialists and all reactionaries are nothing but paper tigers. The exhibits are a great source of encouragement to the people of the whole world in their struggle against imperialism and are a clear expression of the new situation of "the East wind prevailing over the West wind."

The section on weapons shows mainly weapons captured by men of the People's Liberation Army and also weapons they made themselves during the various periods of revolutionary war. Also shown are ancient Chinese weapons of the various dynasties and weapons captured and used by the Chinese People's Volunteers during the Korean war.

The section on weapons shows how the Chinese People's Liberation Army, under the leadership of the Chinese Communist Party, with poor military equipment defeated enemies having superior equipment in the various periods of revolutionary war. It also shows how the Chinese People's Liberation Army succeeded in exposing the atrocities committed in the past by both internal and external enemies upon the Chinese people. The exhibits are eloquent proof of the fact that, in the final analysis, the factor that decides the outcome of a war is man and the character of the war, and not material things, and that the force of the people's revolution is irresistible.

The section on gifts displays more than 800 exhibits. They are part of the precious gifts given to the Chinese People's Liberation Army by the armed forces of the socialist countries and other friendly countries.

THE CENTRAL MUSEUM OF NATURAL HISTORY

The Central Museum of Natural History originally lay inside Tung Hua Men (East Flowery Gate) in the Imperial

Palaces. It has now moved to a new building east of Tien Chiao (Bridge of Heaven) and was opened to visitors on January 1, 1959.

The museum is divided into three main sections: fossil animals and plants, animals, and plants. The fossils section is in the central hall, that of animals on either side of the central hall, and that of plants is on the second floor. The total floor space occupied by exhibits is 3,000 square metres and there are 5,000 specimens.

The exhibits show that the innumerable forms of life are a result of a long process of evolution. Their development is from a lower class to a higher class, from the simple to the complex, and from being aquatic to being terrestrial. The exhibits give vivid scientific proof of the validity of dialectical materialism.

1. Fossil Animals and Plants. Here specimens of plants, invertebrates, and vertebrates are arranged according to their geological age. They date from the time of the most ancient primordial algae, which existed millions upon millions of years ago, down to the time of the appearance of *Homo sapiens*. Among them are a *Mamenchisaurus* with a length of 13 metres, a *Tsintaosaurus* with a height of 6 metres, elephant's tusks over ten feet in length, and complete skeletons of *Rhinoceros tichorhinus* and elaphures. From these fossils one can clearly see the trend of biological evolution.

2. Animals. This section has a rich store of specimens scientifically classified and arranged, from primitive unicellular organisms to primates of the highest order. Among the rare specimens are giant lobsters and sea turtles, sunfish 5 to 6 feet tall, *Tridacna* (a kind of oyster) 2 to 3 feet long and weighing 150 kg., polar bears, penguins of the south polar region, beautiful birds of paradise, rare hornbills, precious golden-haired monkeys, *Amphioxus* (lancelet) which give the best illustration of evolution, and duckbills. These examples of how animals of today have evolved give further proof of the law of evolution.

3. Plants. Here is explained the growth process of plants, from root, stem, leaves, flowers, to fruit or seed, as well as the systematic evolution of plants, from the algae to the seed plants. This section shows in concrete examples that if man can master the law of biological evolution he will be able to take advantage of this law to direct the growth of plants so as to produce new varieties to satisfy man's needs. The section contains also a giant fungus, kelps over 10 feet in length, the strange aweto, and many tropical and lower forms of plant life. Most of these are natural curiosities, and it is only after scientific treatment that they are exhibited in the museum.

The exhibit showing the process of biological evolution not only enables people to know and understand nature but, more important, leads and encourages them to transform and make use of nature. The wealth of nature is inexhaustible. We must try to exploit its potential power and make it serve the cause of our socialist construction.

Aside from the innumerable specimens of rare flowers, plants, birds and beasts, the exhibition rooms also display many beautiful pictures and sculptures.

The Central Museum of Natural History is the first museum of its kind in this country. It has been created so that people may benefit from it in acquiring knowledge. The establishment of the museum is thus of great significance in popularizing scientific knowledge and enriching the cultural life of the people.

THE PEKING EXHIBITION CENTRE

The Peking Exhibition Centre, originally known as the Peking Soviet Exhibition Centre, is a symbol of the great friendship that exists between the Chinese and Soviet peoples. Designed in the Russian style, it is architecturally a piece of charming art in itself.

The Peking Exhibition Centre lies east of the Peking Zoo outside of Hsi Chih Men (West Straight Gate). The tower is topped by a gilded spire with a red star that is lighted at night. The entire premises occupy an area of 132,000 square metres, and is capable of receiving more than 100,000 visitors a day. The central building contains a large hall. North of it is the Hall of Industry. There are two wings: in the western one lie the Hall of Agriculture, a restaurant, and a cinema; in the eastern one is the Hall of Culture. At the back of the main building lies a theatre with seating room for 3,000 people. On either side of the Hall of Industry is a square for open-air exhibitions.

The three arched doors leading to the central hall are decorated with bas-reliefs of motifs of farm crops, fruits, and flowers. On each side of the entrance are two columns; their capitals are decorated with the figures of working people. Above the main entrance is a golden inscription of the name of the exhibition centre written by Chairman Mao. Before the main entrance lies a big square with a semi-circular open corridor, and a lotus-shaped pond with a fountain in the centre.

The wall on either side of the entrance to the central hall bears four characters meaning "peace" and "friendship," decorated with golden flowers. The central hall has a smooth terrazzo floor in coloured patterns. Marble columns support the big vault, which in turn supports the roof with its gilded spire. The central hall is really a vestibule with entrances leading to the various halls of the exhibition centre.

The Hall of Industry north of the central hall also has a terrazzo floor decorated with beautiful coloured patterns. On each of the two sides of the hall are nine dormer windows. On the north side are marble stairways leading to the mezzanine floor. The hall is spacious and sunny.

West of the central hall lies the Hall of Agriculture. The dominant colour is green, the colour of growing crops. The beams and columns are decorated with designs of laurels. The large windows have yellow gauze curtains, giving the room

an atmosphere of good harvest. North of this hall lies the Moscow Dining Hall, south of it the cinema. The walls of the dining hall are faced with green marble, while the white ceiling is decorated with plaster pine twigs and cones. The four columns are green and decorated with motifs of small beasts and birds in bronze. The kitchen of the dining hall is equipped entirely with modern devices. The cinema can hold more than 900 people. The lounge at the southern end of the cinema has columns and beams with plaster decorations creating an exceedingly pleasant atmosphere.

The east wing contains the Hall of Culture. To harmonize with the nature of the various exhibits, the sections of the hall are painted in different colours. The section near the central hall has reddish-brown columns and grey walls. The northern section has white terrazzo columns and orange walls. The extreme northern section shows characteristics of Russian wooden architecture, while the extreme southern section has grey as the dominant colour.

Near the theatre and north of the main building is a park area with artificial lakes and paths for promenading around the lakes, a refreshing spot to relax in. The Centre is surrounded by flowers, trees and grassy areas, giving the whole place a garden setting.

Since the Peking Exhibition Centre was inaugurated in October 1954, the following exhibitions have been held there: the exhibition on the achievements of Soviet economic and cultural construction; the exhibition on the peaceful use of atomic energy, science and technology in the Soviet Union; the exhibition on the industrial achievements and art of the German Democratic Republic; the Czechoslovak industrial exhibition; the Indian exhibition; the Japanese commodities exhibition; the Egyptian art exhibition; the National Exhibition of Industry and Communications; the National Agricultural Exhibition. (The last two were Chinese.)

THE AGRICULTURAL EXHIBITION CENTRE

The Agricultural Exhibition Centre lies at San Li Tun in the eastern suburbs of Peking. It has a floor space of over 28,000 square metres, covering a total area of 50 hectares. Its symmetrical groups of buildings combine Chinese and Western architecture. The large square at the entrance to the Centre has fountains, sculptures, and a park area with many trees and flowers. A lake and a beautiful park will be built behind the Centre.

The Agricultural Exhibition Centre exhibits products of agriculture, forestry, stock-farming, side-occupations, and fishery. The Centre is divided into 12 sections: general, farm crops, measures for increasing production, agricultural science, tools, stock-farming, industry in the people's communes, water conservancy, special horticultural products, forestry, aquatic products, and meteorology. The section on farm crops is further divided into the following sub-sections: grain, fibres, oil-bearing crops, and special products. The exhibit on special products includes famous local products such as tobacco, sugar, tea, honey, fruits, vegetables, medicinal herbs, tropical and sub-tropical plants, etc. The section on measures for increasing production has these sub-sections: water conservancy, soil, fertilizers, seeds, close planting, and plant protection. The section on tools has a square displaying various kinds of tools and agricultural machines, a place for demonstrating drainage and irrigation, and a room showing how methane gas is used for fuel and other purposes. The section on stock-farming has an exhibition ground for displaying better strains of poultry and domestic animals.

The Centre is a treasure-house of agricultural and rare products. It shows in a systematic way the Party's plans and policies for agricultural development in relation to the various phases of agricultural production at different periods, as well as the rich experience accumulated by the Chinese people in agricultural techniques. Through innumerable exhibits it shows the great role played by the Party's "Eight-Point Char-

ter"[1] in promoting a continuous leap forward in agriculture, and the continuous improvement of the material and cultural life of the peasants on the basis of increased production.

To celebrate the tenth anniversary of the founding of the Chinese People's Republic, the Centre held special exhibits showing the important achievements made by the Chinese people in their heroic struggles on the agricultural front during the past ten years, particularly the remarkable achievements of the big leap forward in agricultural production in 1958-1959 and the establishment of people's communes throughout the countryside.

THE CULTURAL PALACE OF THE NATIONALITIES

A big building has recently been built on the western end of West Changan Avenue. This is the Cultural Palace of the Nationalities. With its peacock-blue glazed roof-tiles and white glazed wall-tiles, the central tower of the building, designed in traditional Chinese style, is a landmark that can be seen from a great distance.

The Cultural Palace of the Nationalities consists of a central tower and two wings. In front of the central tower is a flower terrace and behind it a spacious hall. The entrance to the hall is flanked by marble columns. The entrance hall has a crystal chandelier. On the walls are four marble bas-reliefs 6 metres high. With its golden *décor* in national minority styles and green marble floor, the hall gives a feeling of magnificence. The entire building reflects the prosperity of our country. It also reflects the rebirth of our country, in which the peoples of various nationalities, under the leadership of the Party, now work together in a spirit of unity and equality.

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[1] The eight points are: (1) deep ploughing, (2) adequate manuring, (3) irrigation projects, (4) good seed, (5) close planting, (6) plant protection, (7) improvement of tools, (8) field management.

The Cultural Palace of the Nationalities has a floor space of over 30,000 square metres. The main tower is 67 metres high and has 13 storeys, making it one of the tallest buildings in Peking. The Palace consists of a museum, a library, a section for sports and recreation, an auditorium, and a dance hall. The museum contains exhibits showing the achievements of the peoples of the various nationalities in China during the past ten years. It is divided into three sections: the first section gives a general picture of the various nationalities in China; the second deals with the areas where the national minorities live in compact communities; and the third shows the areas where two or more nationalities live together.

The library concentrates on books about the history of national minority groups and their culture. The stacks have enough space for 600,000 volumes. Among its collection are books on the national question by Marx, Engels, Lenin, Stalin, and Chairman Mao as well as by other leading members of the Central Committee of the Chinese Communist Party, books on policies, laws and decrees issued by the Party and Government with regard to national minority problems, reference material on national minority problems, and books and periodicals in the languages of national minority groups published since liberation. The library's reading rooms are open to the public.

The section for sports and recreation has a gymnasium, a bowling alley, an archery room, a music room, a dance studio, an open-air dance floor, and space for other recreational activities.

The auditorium, in the east wing, holds more than 1,000 people. The stage has fully electrified equipment. Earphones transmit translations of speeches in seven languages.

The establishing of the Cultural Palace of the Nationalities shows that the Party and the Government are exceedingly solicitous of the welfare of the minority peoples. The new achievements of all the nationalities in China, closely united

and helping each other to build up our socialist motherland, will undoubtedly for ever bloom like fresh flowers, in the Cultural Palace of the Nationalities.

THE PALACE MUSEUM

The Palace Museum, China's greatest museum of culture and art, was established in 1914. It lies in the former Imperial Palaces of the Ming and Ching dynasties. Feudal rulers, to display their power and authority and to satisfy their greed and wantonness, ruthlessly squeezed the people of the whole country of their blood and sweat to build these spacious and magnificent palaces. They also extorted from the people huge quantities of gold, silver, and precious things for their personal use and enjoyment.

Today these palaces have come into the hands of the people and are open to the public. The symmetry and well-planned arrangement of the buildings show that the Chinese working people have since ancient times been most resourceful in architectural creation. The present Palaces have a history of over 500 years and are a precious object of historical interest.

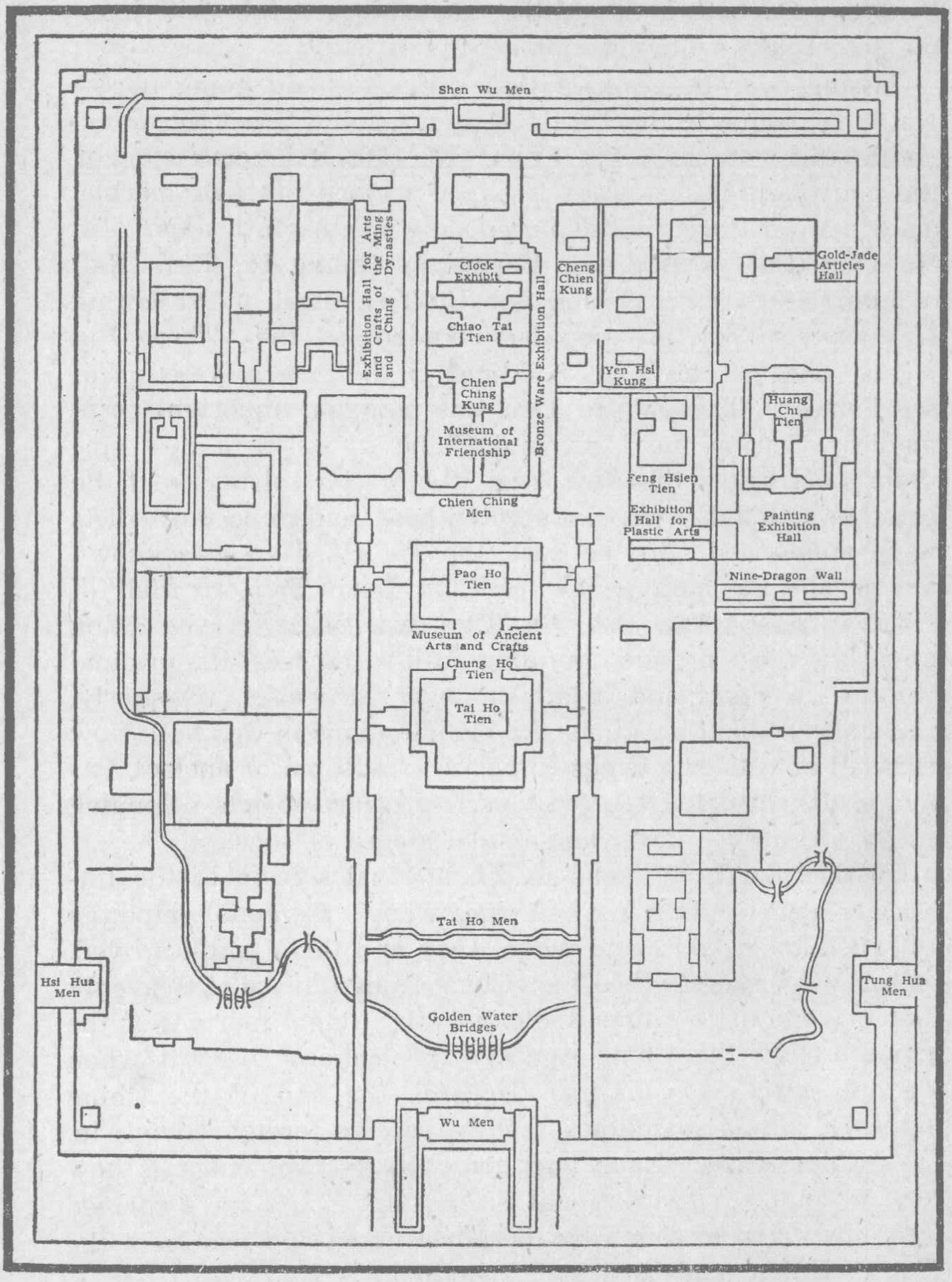
The palace area is rectangular and is surrounded by a wall that encloses the Forbidden City. This wall is pierced by four gates. The south gate is known as Wu Men, or Meridian Gate, with a tower commonly known as Five-Phoenix Tower. In front of this gate lies the famous Tien An Men Square. The north gate faces Coal Hill and is called Shen Wu Men, or Gate of Godly Prowess. The east and west gates are called Tung Hua Men (East Flowery Gate) and Hsi Hua Men (West Flowery Gate).

The Palaces are divided into two major sections, the external, for holding official audiences in, and the internal, or residential section. Entering by the Meridian Gate, one first sees a big square traversed by the Golden Water River moat. The moat is spanned by five marble bridges, the Golden Water

Bridges. On both banks of the moat are graceful white marble balustrades which resemble belts of jade.

Passing over the Golden Water Bridges and going northward, one comes to the Tai Ho Men or Gate of Great Harmony. Inside this gate is a big courtyard. On the north side of the courtyard lies a great I-shaped terrace built of marble, on which are three halls, placed on a north-south axis: Tai Ho Tien (Hall of Supreme Harmony), Chung Ho Tien (Hall of Complete Harmony), and Pao Ho Tien (Hall of Preserving Harmony). They are popularly known as the "Three Big Halls," and are the main buildings in the external section of the Palaces. The Tai Ho Tien was used for important ceremonies. During the Ming and Ching dynasties a new emperor's accession, the New Year, the winter solstice, and the emperor's birthday were celebrated here, and important edicts were announced. In the past, the Tai Ho Tien was known among the common people as Chin Luan Tien, or Hall of Golden Bells. The Pao Ho Tien was built in the Ming dynasty. The present building still preserves its original wooden structure and paintings under the eaves. Formerly, the emperor held banquets and examinations in this hall. Now the hall and its two wings comprise a museum of ancient arts and crafts, displaying a great variety of art objects belonging to the primitive, slave, and feudal stages of society.

Further north we come to the internal section of the Imperial Palaces. This was the place where the feudal emperors did their daily work and where they and their families lived. In the Ming dynasty the Chien Ching Kung (Palace of Heavenly Purity), one of the inner halls, was the living quarters of the emperor. In the Ching dynasty the emperor used it when dealing with state affairs. Towards the end of the Ching dynasty, it was sometimes used to receive foreign envoys in. The Chien Ching Kung, together with its two wings, is now the Museum of International Friendship. In it are displayed presents given to China by the government and people of the Soviet Union, and by fraternal and other countries.



Layout of the Palace Museum

Behind the Chien Ching Kung lies the Chiao Tai Tien (Hall of Union), a small ceremonial hall. During the reign of Emperor Chien Lung of the Ching dynasty it was used as a depository for 25 jade seals, which are still displayed there in their original arrangement. To the east inside the hall there is an ancient clepsydra, while to the west stands a big clock made by Chinese workmen 200 years ago.

North of the Chiao Tai Tien stands the Kun Ning Kung (Palace of Earthly Tranquillity). This hall was at first used as living quarters for the empress. During the Ching dynasty, it was used for imperial weddings. In ordinary times its outer room was used as a place of worship. At present its inner room houses a clock exhibit. Here are displayed clocks made by Chinese workmen during the 17th and 18th centuries, as well as clocks made in Western European countries, formerly part of the collection of the royal household of the Ching dynasty.

The Yu Hua Yuan or Imperial Garden is situated behind an inner gate called the Kun Ning Men or Gate of Earthly Tranquillity. Its pines and cypresses are many hundreds of years old. Rock gardens, arbours and pavilions, rare flowers, and natural rocks of strange shapes make it a pleasant place to rest in.

Going out through the inner left gate east of the Chien Ching Kung or through the east gate of the Yu Hua Yuan, one comes to the "Six Halls of the East." Here lie separate groups of buildings which in the past were the living quarters of empresses and imperial concubines. Now they are exhibition halls for bronze vessels, pottery and porcelain articles, and embroideries. These exhibits show the great achievements made in China in the realm of arts and crafts and her contributions to the world's treasure-house of culture and art.

Leaving the Chien Ching Men (Gate of Heavenly Purity) and going through the inner right gate or going out through the west gate of the Imperial Garden one comes to the Yang Hsin Tien (Hall of Mental Cultivation), the office of the emperor

during the Ching dynasty. Behind this hall are buildings which were used as living quarters and rest rooms for empresses and imperial concubines. The so-called "Six Halls of the West" are also situated in this place. They were also the living quarters of empresses and imperial concubines. At present they house exhibits of the arts and crafts of the Ming and Ching dynasties. In some rooms the furnishings are arranged as they were during the lifetime of the Ching emperors and empresses.

East of the Chien Ching Men Gate lies the external east section of the Palace Museum. It includes the Feng Hsien Tien (Hall of Ancestral Worship), Huang Chi Tien (Hall of Imperial Models), Ning Shou Kung (Hall of Peace and Longevity), Ning Shou Hua Yuan (Garden of Peace and Longevity), etc. At present the Feng Hsien Tien is an exhibition hall for plastic arts. Facing the Ning Shou Gate is the "Nine Dragon Wall" on which nine dragons made of glazed tile disport in a most lively manner. The Huang Chi Tien and Ning Shou Kung and their side rooms now exhibit famous paintings from the various dynasties, in rotation. The Yang Hsin Tien (Hall of Mental Cultivation) and Lo Shou Tang (Hall of Happiness and Longevity) in the Garden of Peace and Longevity exhibit special gold and jade articles from the Ming and Ching dynasties.

Besides its regular exhibitions, the Palace Museum also holds temporary exhibitions.

Refurbished and redecorated, the former Imperial Palaces now shine with a new splendour. They have become a centre for the appreciation of ancient Chinese culture and art by the broad masses of the Chinese people, as well as by our foreign friends.

THE ART EXHIBITION HALL

The Art Exhibition Hall of the Union of Chinese Artists is situated in Shuai Fu Yuan, a small street east of and at a

right angle to Wang Fu Ching Street. The exhibits occupy two floors with a total floor space of over 500 square metres. The hall frequently holds exhibitions of the works of Chinese or foreign artists. Among the exhibitions which have been held here are: National exhibition of traditional Chinese paintings; the exhibit of paintings by workers, peasants and soldiers; national exhibition of paintings by children; national exhibition of cartoons; national exhibition of graphic art; national exhibition of photography; exhibitions of Soviet graphic art, modern French paintings, Mexican graphic art, and paintings by Italian and Japanese artists. Exhibitions of paintings by individual Chinese artists are also frequently held here.

THE PEKING PLANETARIUM

The Peking Planetarium lies near the Peking Zoo outside Hsi Chih Men (West Straight Gate). It was first opened to the public on September 29, 1957.

The planetarium consists of the following divisions: the hall of heavenly phenomena, an exhibition room, a lecture room, the astronomical observatory, the meteorological observatory, and the astronomy square, an area for exhibiting astronomical instruments. The hall of heavenly phenomena is the main part of the planetarium. It is a domed structure measuring 25 metres in diameter. In the middle of the room is the projector, which throws the images of all kinds of heavenly phenomena on a big silver screen shaped like an inverted cup. Explanations are given to enable the public to understand the workings of the universe by means of this artificial starry heaven. The hall has comfortable seats for 600 visitors. Showings are made of the positions and movements of the sun, moon, and stars as well as of heavenly phenomena of the past and of the future.

Exhibitions are frequently held in the exhibition room, showing things of astronomical interest such as the structure

of the universe, artificial satellites, etc. They give the public an education in astronomy through all kinds of models, charts and diagrams.

The lecture or film room has a seating capacity of over 500. Films and lectures for popularizing scientific knowledge and giving scientific education are frequently shown or given here.

The astronomical observatory has a silver vault and a refracting telescope with a diameter of 13 mm. It can be used to observe the sun in daytime and the moon and stars at night. It enables us to see sun spots, the mountains and plains of the moon, the rings of Saturn, and the star clusters and nebulae in the Milky Way.

The meteorological observatory has many scientific instruments for observing meteorological phenomena. With these instruments we can learn how to forecast the weather and to know the difference between meteorology and astronomy.

The astronomy square is filled with flower beds and has astronomical instruments for demonstrating and explaining heavenly phenomena. More such instruments will be added later.

THE MUSEUM OF PEKING MAN

The Museum of Peking Man is situated in Choukoutien, 48 kilometres from Peking. On December 2, 1929 the skull of the Peking Man (*Sinanthropus pekinensis*) was discovered in Choukoutien. Ever since then Choukoutien has been known the world over as the home of the Peking Man.

This type of man once lived in the mountain caves of Lungkushan (Dragon Bone Mountain) in Choukoutien and the fossil remains of 180 kinds of prehistoric animals have also been unearthed there. The fossil bones of Peking Man, representing more than 40 specimens, male and female, old and young, have been found, as follows: 5 skulls, 9 cranial fragments, 6 pieces of facial bones, 14 pieces of lower maxillary bones, 7 pieces of thigh bones, 1 piece of shinbone, 3 pieces of humerus,

1 piece of clavicle, 1 piece of semi-lunar bone, and 152 teeth. Many stone tools made by Peking Man and remains showing that he had mastered the art of fire-making were also found. This entire collection of the fossil bones of Peking Man together with the fossil remains of the Upper Cave Man was stolen and removed by imperialists during the Second World War. One lower maxillary bone of the Peking Man was found in 1958.

In 1953 the Laboratory of Vertebrate Paleontology of the Chinese Academy of Sciences established the Museum of Peking Man in Lungkushan. It is divided into seven divisions.

1. Models of the remains of Peking Man, stone tools, and objects proving that Peking Man knew how to make fire. These finds give us a good idea of the appearance of Peking Man and of the conditions of life 500,000 years ago.

2. Models of the Upper Cave Man of about 50,000 years ago; their stone tools, bone needles and ornaments, and fossil animals of the same period.

3. Models of the finds of human remains from places other than Choukoutien, such as the primitive men of Tingtsun, Hotao, Tzuyang, and Chalannoerh. There are also models of the remains of the *Dryopithecus* and *Australopithecus,* Java Man, Neanderthal Man, and Cro-Magnon Man. From these objects one can understand the process of evolution from ape-like man to modern man.

4. The geological conditions of Choukoutien. Objects arranged according to their geological age show the process of evolution among animals and the process of evolution from fish to man.

5-6. Vertebrate fossils from the various places where finds of fossil remains of the Peking Man were made. Among them is a big stone slab fully embedded with fossil fish found in spot No. 14. The skull of a flat-horned *Euryceros pachyosteus* found in spot No. 13, in perfect condition and with a pair of big horns, is also on display.

7. Remains of animals who were contemporary with Peking Man. Most of these animals were hunted by him for food. Some of them, such as tigers and bears, were his enemies. Since many of the animals — elephants, buffaloes, Rhinoceros mercki, etc. — are native to warm climates, it may be inferred that the climate of Choukoutien was much warmer at the time of Peking Man than it is now.

The caves in which Peking Man and Upper Cave Man lived can still be seen in Choukoutien.

THE CHINESE MUSIC EXHIBITION HALL

The Chinese Music Exhibition Hall and the Library of the Chinese Music Research Institute of the Central Conservatory lies on Hsueh Yuan Road in the northwest suburb of Peking. The Hall has 1,500 musical instruments and other cultural objects, and about 13,000 items pertaining to music such as records, tape-recordings, etc. The library has a collection of 60,000 volumes. The Hall is divided into 11 sections displaying more than 37,600 exhibits.

The section on Chinese musical history is divided into three sub-sections: ancient, modern and recent, and New China. The exhibits in this section show the long and glorious history of Chinese music as well as the form and development of music written in the spirit of socialist realism. The collection includes the model of big stone chimes of the Shang dynasty, *The Book of Music* written by Chen Yang of the Sung dynasty (the earliest encyclopedia of music published in China), the scores of revolutionary folk songs of the period of the Taiping Heavenly Kingdom, the "National Revolutionary Song," and "Let's Fight Our Way Home," etc., pictures and works of musicians, including Huang Tzu and Mai Hsin and more than 1,000 pictures showing musical activities both at home and abroad.

To commemorate the great Chinese musicians Nieh Erh and Hsien Hsing-hai three rooms are entirely devoted to their manuscripts, diaries, letters, pictures, and other possessions.

Displayed here is an inscription written by Chairman Mao Tse-tung: "Condolences on the death of Hsien Hsing-hai, the people's musician." There is also an inscription written by Peng Chi-kuan, Nieh Erh's mother: "I gave birth to Nieh Erh but the Communist Party gave him his education." Among other exhibits are a photostat of the original manuscripts of Comrade Nieh Erh's "March of the Volunteers," and of the songs, symphonies, suites and other works written by Comrade Hsien Hsing-hai from the time when he was studying in France to the time of his death in the Soviet Union.

A large collection of musical instruments used in China are displayed in three sub-sections: musical instruments of the Han people, musical instruments of the national minorities, and improved musical instruments. Musical instruments of 15 national minorities and 44 kinds of improved musical instruments are on display.

The Hall has a large number of folk songs, ballads, and musical compositions displayed in the section on folk music. This section also contains displays showing the methods used by the Chinese Music Research Institute in collecting materials. and making studies.

The section on international friendship has folk music instruments, music scores, and other gifts from more than 20 countries including the Soviet Union, Czechoslovakia, Poland, Rumania, the German Democratic Republic, Hungary, Bulgaria, Albania, the Korean Democratic People's Republic, Mongolia, the Democratic Republic of Vietnam, India, Indonesia, Burma, France, and Belgium.

CHAIRMAN MAO'S WORKROOM. THE LI TA-CHAO MEMORIAL HALL

The Red Building, the former home of Peking University, on Han Hua Yuan Street, a bit east of Coal Hill Park, contains Chairman Mao's workroom of the period 1918-1919, and the Li Ta-chao Memorial Hall. Entering the main door of the

building and going eastward one comes to two rooms in the southeast corner of the building. A plaque hung on the door of one room bears the inscription "Chairman Mao's Workroom" while the other door has a plaque saying "Li Ta-chao Memorial Hall."

During 1918 and early 1919, Chairman Mao worked in the library of Peking University. At that time the head librarian was Li Ta-chao, one of the founders of the Chinese Communist Party. The two rooms mentioned above were his office and conference room. The outer room contains pictures showing the revolutionary activities carried out by Chairman Mao. By the window on the east wall of the room stand a table and two chairs, the furniture used by Chairman Mao when he worked here. On the table is a glass case containing several copies of the *Peking University Daily*, a journal formerly published by the university. The issue of January 21, 1919, has a list of people who were permitted to attend lectures for six months given under the auspices of Peking University's Journalists' Association. Chairman Mao's name is on this list. Another copy of the same journal has an article by Teng Kang (alias Teng Chung-hsia),[1] commenting on the Problem Study Society's regulations, which Chairman Mao had sent him from Changsha.

A glass case by the south wall holds letters written by Chairman Mao. One, written in 1949, was addressed to the May Fourth Preparatory Committee of the Students' Association of Peking University. Another, written in 1950, was a message to Peking University congratulating it on the 31st anniversary of the May 4 Movement. The case also contains the picture of four characters written by Chairman Mao for use by Peking University in its university emblem. Another

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[1] Teng Chung-hsia (1897-1933) was one of the earliest members of the Chinese Communist Party and an outstanding leader of the working class movement in China.

bookcase contains Chairman Mao's works both in Chinese and in foreign language translations.

The inner room commemorates Comrade Li Ta-chao (1888-1927). Against the south wall are glassed-in displays of various documents. Among them are two examination papers, each marked 95 points, written by students in his class on "the materialistic conception of history" while he was teaching in the university; there are also documents showing the persecution of Comrade Li Ta-chao by the warlord government of Tuan Chi-jui. A bookcase exhibits magazines—*New Youth, New Tide, Weekly Review*, etc. — which carried articles written by Comrade Li Ta-chao; and books written by him, such as *A Discussion of Important Problems Concerning the Science of History* and others.

By the window that faces east are a desk and a chair with a worn-out cushioned back, Comrade Li Ta-chao's work place. A bookcase holds the books Comrade Li Ta-chao read while studying in Japan. On the walls are the samples of his handwriting, letters written by him, and pictures from his life. There is a photograph of the gallows used by warlord Chang Tso-lin to murder him, and newspapers and magazines writing of him at the time before and after his martyrdom. In this room Comrade Li Ta-chao gathered together many young people and formed the Marxist Study Group. The members of this group frequently held meetings here, discussing how to spread Marxism.

Looking at these precious objects of commemoration and reading Comrade Kuo Mo-jo's poem on the wall at the entrance to the room, one cannot help but realize the great significance of the place. The poem reads:

A single spark of fire can start a prairie fire,
A trickle may expand into an ocean.
In the Red Building, once filled
with youth and teaching,

The ink-slabs and brushes
of Comrades Mao and Li remain.
Powerful are things newly born,
Great are achievements that posterity remembers,
For they will live as long as the people,
Unfading as eternal spring.

THE SUN YAT-SEN MEMORIAL HALL

The Sun Yat-sen Memorial Hall is in the Pi Yun Sze (Temple of Azure Clouds) in the hills of the west suburb of Peking, past the Summer Palace. This temple was built 600 years ago and has four big halls, the innermost one being used as the Sun Yat-sen Memorial Hall. Before liberation the Hall was exceedingly dilapidated. Except for a portrait of Sun Yat-sen and a few old wreaths, it was practically empty. In 1954 the People's Government had the temple entirely refurbished and the Sun Yat-sen Memorial Hall was reconstructed. When one enters the Hall today, one feels that it is an entirely new place. The room is dominated by a bust of Sun Yat-sen. On the right is a glass coffin with a steel lid, a gift from the Soviet Government. It arrived in China two weeks after Sun Yat-sen's body had been encoffined in 1925. Although it has not been used, it has become a significant souvenir. On the left of the bust are displayed examples of the handwriting of Sun Yat-sen and the books he wrote. The walls on the two sides have marble slabs inscribed with Sun Yat-sen's letter to the Soviet Union. Even on his death bed, Sun Yat-sen did not forget that China should seek "alliance with Russia." In his letter to the Soviet Union he said: "I want to express my warm hope that the day will soon come when, as a good friend and ally, the U.S.S.R. will welcome a mighty, independent China, and that in the general struggle for the liberation of the oppressed peoples of the world, both these allies will go forward to victory hand in hand." His hope has now come true.

There are two exhibition rooms, one on each side of the Memorial Hall. In the first exhibition room are pictures of Sun Yat-sen's early revolutionary activities. In the second are pictures showing how he led the Chinese people in a democratic revolution, and how he personally directed battles. Back of the Hall, on the hillside, stands a structure known as the Diamond Throne Pagoda. After Sun Yat-sen's death in March 1925 his coffin was entombed in the base of the Diamond Throne Pagoda. In May 1929 it was taken to Nanking and buried there. Sun Yat-sen's hat and clothes were then buried in the base instead, and the Diamond Throne Pagoda has since been known as the Hat-and-Clothes Tomb of Sun Yat-sen.

The Diamond Throne Pagoda, actually a group of seven 10-storeyed pagodas standing on a terrace, is built of marble and has a height of 34.7 metres. The base of the structure has carvings of Buddha images and other designs.

THE LU HSUN MUSEUM

The Lu Hsun Museum is situated east of Lu Hsun's home in Hsi San Tiao just inside the Fu Cheng Men. It is a straw-coloured building visible to the north from the broad Fu Cheng Men Street leading to Kung Men Kou, and was opened to visitors on October 19, 1956, the 20th anniversary of Lu Hsun's death.

A courtyard planted with trees and flowers lies in front of the exhibition room. On entering this room one sees a bust of Lu Hsun, and on the wall behind it this inscription:

> He was the supreme commander in China's cultural revolution; he was not only a great man of letters, but also a great thinker and a great revolutionary.[1]

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[1] *Selected Works of Mao Tse-tung,* Lawrence & Wishart, Ltd., London, 1954, Vol. III, p. 144.

The first section of the exhibition shows the following: pictures and things connected with the life of Lu Hsun; examples of his handwriting, manuscripts, etc.; illustrations showing his birth place and the life of his childhood mentioned in his novels; the notes he took while studying anatomy in Japan; the magazine *New Youth* which carried his first novel *A Madman's Diary;* proof sheets of the *Hai Shang Shu Lin,* a collection of articles edited by Chu Chiu-pai, one of the early leaders of the Chinese Communist Party, corrected by Lu Hsun; photo offset copy of Lu Hsun's diary written on the day before his death in 1936. The second section has pictures of memorial services held for Lu Hsun both in China and abroad as well as of activities in commemoration of Lu Hsun carried out in various parts of the country during the past twenty years. Displayed here are pictures of the libraries, parks, etc. named after Lu Hsun. There are also works of Lu Hsun translated into 24 languages including English, French, Japanese, and Esperanto. In the bookcases are the *Complete Works of Lu Hsun* (1938 edition) and the *Complete Works of Lu Hsun* with explanatory notes (1956 edition). Every picture and object displayed here show the glorious and undying achievements of Lu Hsun. Coming out from the exhibition room and going westward one comes to the newly built Lu Hsun Library. Here are some 16,000 volumes of books which Lu Hsun kept in Peking and Shanghai. On the shelves one can see books handbound by Lu Hsun himself.

"Lu Hsun's Home," into which he moved in May 1924, also lies west of the exhibition hall. It is a small courtyard with rooms on each side. In the middle of the north room is a compartment jutting out in the back, which Lu Hsun used as his sleeping and work place, and is commonly known as the "Green Forest Study," and the "Tiger's Tail." It was here that Lu Hsun wrote, during the short period of two years and three months, the following books: *Grave, Wild Grass, Bad Luck, Bad Luck* (II), and the stories contained in *Wandering.* Adjoining the study was the sleeping chamber of Lu Hsun's

mother. In the east and west rooms were quarters for women servants and the kitchen. The south room was used as a parlour. Here Lu Hsun frequently received people of the younger generation, which he dearly loved.

In the rear courtyard are *tzu mei (Rosa indica)* planted by Lu Hsun, and in the front court a lilac bush. In *Autumn Night* we find this passage: "Over the wall from my back garden you can see two trees. One is a date tree; so is the other." The original trees spoken of here have long since disappeared. The present trees were planted in 1956. After liberation, Hsu Kuang-ping, wife of Lu Hsun, donated Lu Hsun's house to the Government. It has since been thoroughly repaired. The arrangement of the room furnishings are exactly as they were when Lu Hsun was alive.

THE HSU PEI-HUNG MEMORIAL HALL

The Hsu Pei-hung Memorial Hall is situated at No. 16, Tung Shou Lu Street to the east of the Peking Railway Station. It was Hsu Pei-hung's residence during the last seven years of his life.

Mr. Hsu Pei-hung was an outstanding artist as well as a great educationalist of China. His works are most varied in theme. On academic questions, he was a stout antagonist of conservative tendencies. From the works displayed in the Memorial Hall one can see his attitude towards work, and the realistic spirit which he consistently showed.

The Memorial Hall, with its four courtyards, is an extension of his residence, and is built in typically Chinese style. It now contains ten exhibition rooms. The first room in the middle courtyard and second room in the east courtyard display Mr. Hsu's paintings in ink and colour. On display are his famous galloping horses, animals and landscapes. The third and fourth rooms display sketches drawn throughout his life. There the visitor will find his earlier works when he was a student in Paris and Berlin and the portraits of Chairman Mao, combat

heroes, and model workers which he did after liberation. The fifth room contains his oil paintings. The north courtyard was the main part of Mr. Hsu's home. Over the door is a scroll bearing the words "Former Residence of Hsu Pei-hung" written by Premier Chou En-lai. Mr. Hsu's parlour is still arranged as it was during his lifetime, including his work table and the brushes, colours and other tools which he used in his work. On the walls are his personal collection of paintings by Chi Pai-shih and Jen Pai-nien; a picture showing him with the Indian poet Rabindranath Tagore; and pictures presented to him by Soviet painters. Two bookcases hold seals, brushes and potteries of the Han and Tang dynasties and other pieces of art. The east compartment was his sleeping chamber. From its modest appointments, one can see how simply he lived. The west compartment displays pictures of the exhibitions which he held in the Soviet Union, India, France, Germany, Italy, and Belgium; pictures of the occasions when he attended the First World Peace Congress and the First Chinese People's Political Consultative Conference; and messages of condolence on his death, special commemorative issues of magazines, and material concerning exhibitions of his works. In the sixth and eighth rooms are his calligraphic works, sketches, and chalk drawings. The ninth room in the west courtyard was the room which he used for painting in oil. It displays a part of his oil paintings and the sketch for his last work "Lu Hsun and Chu Chiu-pai." The tenth room was built in 1954. It is used for displaying four out-size pieces of his works: the oil painting "Tien Heng and His Five Hundred Friends" and "Expectation"; and the paintings in ink and colour: "Yu Kung Moving the Mountain" and "Chiufang Kao Studying a Horse."

In the courtyards of the Memorial Hall are vines and fruit trees planted by Mr. Hsu himself. Here he frequently took a stroll.

CHAPTER IV

LIBRARIES, CULTURAL HALLS, AND BOOKSTORES

THE PEKING LIBRARY

Of all libraries in China, the Peking Library, with its long history, is the largest and boasts of the largest collection of books. It lies on the north side of Wen Chin Street, just west of Peihai Park, in the central part of the city. Its huge compound has many historic relics, rare trees, and beautiful flowers. Its main building, a structure in classical Chinese style, stands in the middle of the compound in an environment of great beauty.

The Peking Library is successor to the Metropolitan Library of the late Ching dynasty. It inherited in part the collections of the royal libraries of the Sung, Yuan, Ming, and Ching dynasties. It was founded in 1909 and opened to the public in 1912. In 1926 it was merged with the Peihai Library. In 1931 it moved to its present site.

Before liberation, the Peking Library had only 1.4 million volumes, and was open to only a small number of people. Readers were not admitted if "not decently dressed." After liberation, under the leadership and care of the Communist Party and the Government, it was opened to the broad masses of readers under entirely new conditions: it has become a popular institution of higher learning for all the people. Its main task is to serve proletarian politics, production and construction, and scientific research. By the end of 1958 it had 5.66 million volumes. Among them is a large collection of the classical works of Marxism-Leninism and revolutionary litera-

ture, bought in recent years. This collection includes the following rare and precious items: original manuscripts written by Marx and Engels; the first German edition of *Das Kapital* published in 1867 and the first French edition printed in 1875; the 1898 Russian edition of Lenin's *The Tasks of the Russian Social-Democrats* printed in Geneva, and the 1899 Russian edition of *The Development of Russian Capitalism*; Chairman Mao's *On New Democracy* printed with wooden blocks in 1942; and the magazine *Youth* edited by Premier Chou En-lai in Paris for the Chinese Communist Group there. The library also has a collection of manuscripts written by famous contemporary authors. There are books in 65 languages from more than 80 countries, including *incunabula* and hand-copied and printed editions made in 15th-century Europe, which are among the rarest in the world. The library also has books in 24 languages of the Chinese national minorities, over 1,400 current Chinese periodicals, and over 8,000 periodicals in foreign languages, the latter including rich material in science and technology.

The Peking Library has a collection of more than 220,000 volumes of rare ancient Chinese books. It includes: manuscripts of Buddhist *sutras* hand-copied in 416 A.D. and preserved in the Tunhuang caves; fragmentary copies of the Kai-Pao Buddhist Canon printed in the tenth century; *Flowers of the Literary Garden* of the Hall of Brightness printed during the Southern Sung dynasty; the Buddhist Canon of Chaocheng printed in the Kin dynasty; *Memorials of Ministers of the Sung Dynasty* from the 15th century; some of the volumes of the partly-lost *Yung-lo Encyclopaedia*; the Wen Chin Ko copy of the *Sze-ku-chuan-shu* (Imperial Library of Chien Lung); engravings on letter-writing paper made by the Ten Bamboo Studio and printed in the 17th century; the *Tien-lu-lin-lang Library* of the Ching dynasty; and books presented by the well-known collectors, Pan Ming-hsun and Fu Tseng-hsiang. These are among the best of Chinese books.

The Peking Library has ten general and special reading rooms. They include several general reading rooms, rooms for reading periodicals, rare editions, and special material, and a research room. There are also rooms for reading books on Marxism-Leninism, the writings of Chairman Mao, microfilms, and scientific literature.

Great progress has been made in the work of book circulation. A system has been established through which organizations and individuals of the whole country may borrow books from the library. Meanwhile the privilege of borrowing books and other material from the library has also been extended to factories, mines, construction sites, and the countryside.

Exchange of books has also been established between the Peking Library and nearly 2,000 organizations in 98 countries.

Cultural activities of a popular nature are frequently carried out in the Peking Library. These include: exhibitions, lectures on scientific, literary and artistic subjects, meetings between authors and readers, and meetings for reciting literary compositions. To answer the needs of government departments, organizations and individual readers, the library has compiled catalogues and indexes to reference books and books on special subjects. To reproduce materials for readers, the library has a department of photography with modern equipment.

THE METROPOLITAN LIBRARY

The Metropolitan Library is a public library under the control of the Peking Municipal Government. It is housed in the Kuo Tse Chien (Imperial Academy) inside the An Ting Men, a gate in the city's north wall. It is successor to the First Public Library which was established in 1913 and was a merger of the branch Metropolitan Library and the Popular Library. After liberation it was renamed the Peking Municipal Library. In November 1956 its name was changed to Metropolitan Library.

The Metropolitan Library has reading rooms for adults and children as well as rooms for reading periodicals and books in foreign languages. It also has a research room for the convenience of scientific workers. The reading rooms have seats for more than 640 readers.

In 1949 the Metropolitan Library had a collection of only 120,000 volumes, but now the number has been increased to 850,000 volumes. Among these are rare editions and manuscripts of novels and poetry which are valuable works of reference in the study of classical Chinese literature. The library is now making a great effort to collect material on the local history of Peking.

THE LIBRARY FOR CHILDREN

The Library for Children is in No. 22 Toufa Hutung, Hsi Tan District, in the west city. It has a collection of 110,000 volumes of juvenile books and three reading rooms graded according to the age level of the readers. Aside from reading books in the library, children can also borrow books and take them out. To help children's organizations and schools to carry out reading activities the library has made available a large amount of excellent reading material for borrowers.

THE PEKING CHILDREN'S PALACE

Standing on Coal Hill and looking northward one sees a red hall with a roof of yellow glazed tiles. This was the Shou Huang Tien (Hall of the Aged Sovereign) of the imperial households and is now the Peking Children's Palace.

Entering the Palace one first sees a fountain surrounded by terraces planted with flowers. On a stone pedestal in the pond is a statue of Young Pioneers beating drums and holding high their flag. In the rear courtyard are several halls. The middle one, noted for its magnificent classical style, is the Children's Hall. Cultural activities for the benefit of the children are

frequently carried out here. They include evening parties, motion pictures, and gatherings between the children and scientists, artists, and advanced workers.

The Palace has five divisions: popular culture, art education, science and technology, physical culture, and the library. They are under the direction of specialists, qualified teachers, and advanced workers.

1. Popular Culture. The playroom of the department of popular culture is a centre of attraction for the children. It has all kinds of games which the children love to play, including miniature electric railways, various kinds of electric toys, miniature billiards, etc. Interesting evening parties, such as the evening party to study the stars, and the Autumn Festival evening party, are also held here.

2. Art Education. This section is for the development of the children's artistic talents. The two wings of the main hall have dance studios where children dance ballet, classical and folk dances. The music hall has pianos, violins, and accordions; melodious tunes are frequently heard here. The walls of the art room display paintings and works done by the children themselves. The room of industrial art teaches the children folk handicrafts.

3. Science and Technology. This section is well-equipped with scientific instruments. The children call it the "Juvenile Academy of Sciences." Here they carry out various useful scientific activities and absorb much scientific knowledge. The electrical engineering room has 5-tube radio receiving sets made by the children themselves, high-frequency vibrators, instruments controlled by light and electricity, and remote-control instruments. In the metal-work room, children in blue overalls work skilfully with files, wrenches, lathes, and planing machines to process articles for factories. In the biology room the children wear neat white coats. They are able not only to examine cellular structures under the microscope, but can dissect rabbits and other animals, and cultivate various kinds of plants.

4. Physical Culture. A school for training the children in physical prowess and gymnastic skill. Northwest of the Palace lies a well-equipped playground capable of holding more than 2,000 children. Here the children are frequently seen playing ping-pong, football, basket-ball, riding motor-cycles or practising shooting. The room exhibiting gifts from abroad has more than 200 gifts from over 20 countries.

5. Library. Has a collection of 30,000 volumes suitable for juvenile reading. It is in the charge of the children themselves. Meetings are frequently held here for telling stories, introducing new books, and for getting acquainted with authors.

At present "children's homes" are being established in all the districts of Peking, to provide a large number of places for the activities of the children of Peking. During their spare time or on holidays, the children usually go to the Children's Palace or to a "children's home" in their neighbourhood.

THE CHILDREN'S HALL OF SCIENCE AND TECHNOLOGY

North of the Wu Lung Ting (Five Dragon Pavilions) in Peihai Park lies the Chan Fu Sze (Happiness Conferring Temple), formerly a family shrine of the royal household. It is now the Children's Hall of Science and Technology, where the children of Peking carry on scientific and technological activities outside of school.

The Children's Hall of Science and Technology is successor to the Children's Home of Peking. It is equipped with all kinds of scientific apparatus. The Hall is divided into the following sections: electrical engineering, radio, tele-communications, chemistry, marine navigation, astronomy, photography, aeroplane models, machinists' shop, fitters' shop, and carpenters' shop.

The Youth Room in the centre of the building is used for the popularization of science through lectures, story-telling hours and showing actual experiments. The Hall has an ex-

hibition room where exhibitions of children's works and of scientific and technological knowledge are frequently held, and a motion picture room for showing popular scientific films. The playground has a "Liberation" lorry and a children's meteorological station, gifts from the First Ministry of Machine-Building and the Central Bureau of Meteorology.

On Children's Day, June 1, 1956, the Ministry of Communications presented the children of Peking with a steam-tug named "Young Pioneers." The children frequently go out in it on the lake of the park. Members of the Children's Spare-time School of Marine Navigation also use the boat to practise the art of steering.

On the east shore of the lake stands the Peking Young Pioneers' Hydro-electric Power Station, a gift from the Ministry of Water Conservancy and Electric Power. The Station is equipped with the following: a water channel, a water-turbine engine room, a power plant, a sub-station, an exhibition room on hydro-electric power generation, and the electricians' shop. The Station has a generating capacity of 10 kw. Its management and operation are both under the control of children.

The establishment of the Children's Hall of Science and Technology shows the great concern the Government has for the younger generation.

BOOKSTORES

The Hsinhua Bookstore of Peking. It is situated in Wang Fu Ching Street and has 66 branch stores and 33 bookstalls. The following are its bigger branch stores:

14 Wang Fu Ching Street
179 Chien Men Ta Chieh
331 Tung Sze Pei Ta Chieh
201 Hsi Sze Pei Ta Chieh
42 Hsi Tan Pei Ta Chieh
32 Ti An Men Ta Chieh

It has the following special stores:

Science and technology:

8 Wang Fu Ching Street
32 Chien Men Ta Chieh
41 Hsi Tan Pei Ta Chieh (medical, pharmaceutical, and public health books only)

Juvenile books:

35 Wang Fu Ching Street
232 Hsi Tan Pei Ta Chieh
77 Chien Men Ta Chieh

Posters and reproductions:

16 Wang Fu Ching Street

Periodicals (Chinese):

11 Wang Fu Ching Street

Minority language publications and books:

55 Hsi Tan Pei Ta Chieh

Physical culture, drama, and music:

55 Chien Men Ta Chieh

All the general stores of the Hsinhua Bookstore have customer service groups. Each city district has an office for receiving telephone orders. Their telephone numbers are as follows:

East City District	5-1946
West City District	2-3612
Hsuan Wu District	3-2875
Chung Wen District	3-7753
Stores selling books on science and technology	5-5883
	2-2764
	2-2941
	7-0763

The Peking Mail-Order Bookstore. Customers who live in places other than Peking may send their mail orders to 79 Wang Fu Ching Street.

The Peking Foreign Languages Bookstore (Wai Wen Shu Dian). Central office, 37 Teng Shih Kou. This store deals

with books and periodicals in foreign languages only. It has several retail stores and also departments for filling orders from government offices and organizations. Its retail stores are as follows:

General store (Wai Wen Shu Dian):

86 Wang Fu Ching Street (books and periodicals in foreign languages on the social sciences, literature, art and education)

82 Tung An Men Ta Chieh (books on science and technology)

42 Pa Mien Tsao Ta Chieh (records, music scores, and pictures)

The China Bookstore. 180 Tung Sze Nan Ta Chieh, in the northeast part of the Inner City, sells and buys old Chinese books. It has 21 retail stores, a store for specialists, three places for buying old Chinese books, and a shop for binding, printing, and mending books. The following are some of its branches:

Old Chinese books:

206 Tung Sze Nan Ta Chieh (sale on commission also done)

349 Ti An Men Ta Chieh

Old Chinese books are also available at the branches in Liu Li Chang, Hsi Tan Bazaar, Tung An Bazaar and Lung Fu Sze.

The Tung Tan store for selling old books:

350 Chung Nei Ta Chieh inside Chung Wen Men (books published after liberation only)

Classical Chinese books:

349 Chung Nei Ta Chieh (new editions of classical Chinese books and books on Chinese medicine)

Store for specialists:

53 Yenyueh Hutung south of the Tung Sze Pai Lou, in the northeast part of the Inner City. This store serves establishments of academic research, organ-

izations, specialists and scholars. It also fills mail orders from customers both inside and outside of China.

Shop for binding, printing, and mending old books:

350 (second floor) Chung Nei Ta Chieh. It mends old books and prints old books with wooden blocks. It also mends old books for individuals.

CHAPTER V

PARKS AND PLACES OF INTEREST

WORKING PEOPLE'S PALACE OF CULTURE

East of the Tien An Men Gate, amidst groves of wistarias, pines, willows and cypresses, stands a group of buildings topped by yellow-tiled roofs and surrounded by red walls. They were the halls of the Imperial Ancestral Temple in the Ming and Ching dynasties. Now, the entire compound has become the Working People's Palace of Culture.

The temple was first built in the 18th year of the reign of Emperor Yung Lo in the Ming dynasty (1420), and was reconstructed in 1544. One of the most important feudal institutions was the worship of heaven and the ancestors, and the massive temple was built for the performance of these rites. Throughout the Ming and Ching dynasties, the emperors held services in memory of their ancestors on the occasions of coronations, weddings and the New Year.

After the liberation, the workers of Peking repaired the buildings, cleaned up the dust, and removed the ancestral tablets, and on May Day 1950, hung up the sign bearing its new name. The characters on the sign were written by Chairman Mao. Since then, the place has been open to the public. Now the workers may enjoy various recreational activities including dramas and ball games, and going to garden parties.[1] It is one of the favourite spots of the residents of Peking.

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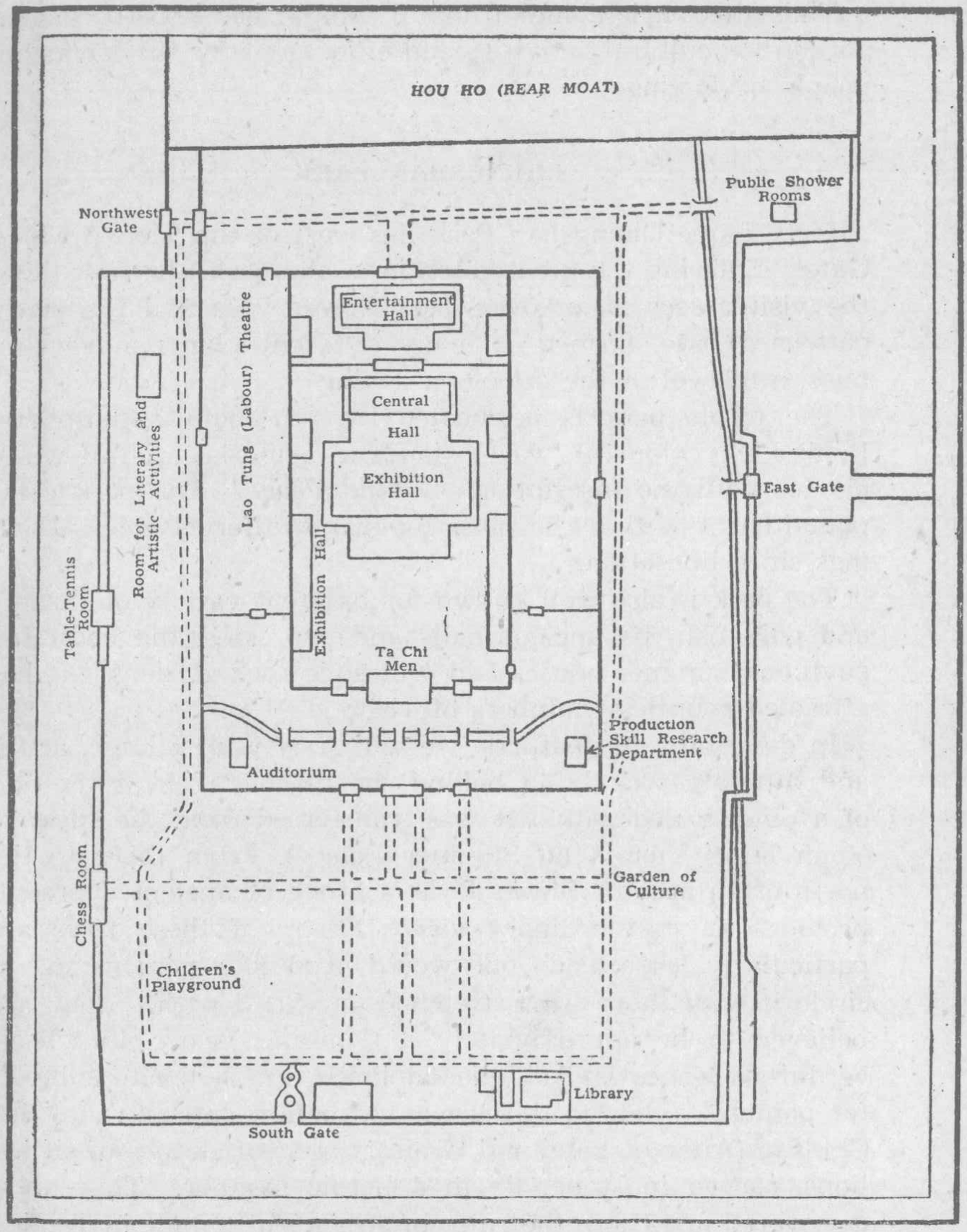
[1] A garden party in China has musical and dramatic performances by various artistic groups and is attended by thousands of people having a very good time.

In the front hall and its two wings, large-scale exhibitions are often held. The central hall is used as a room for resting in. The back hall has been converted into an entertainment hall, and a section of it is a cinema where new films are often shown. Another section is an auditorium where lectures may be held and theatrical or musical performances are given before a small audience. There are two rooms used exclusively for rehearsals by workers' amateur drama groups. A room for chess players lies at the wooded western part, and here chess tournaments and *weichi* competitions (a game played with black and white stones on a board of 361 squares) are often held. In the newly built section for literary and artistic activities in this wooded area and in the side buildings of the back hall, training classes for learning literary writing and artistic attainments are held regularly; the participants are all ardent amateurs from the factories and mines. There is a library with more than two hundred seats, where literary lectures and recitations are frequently sponsored and held. West of the front hall lies the Lao Tung (Labour) Theatre with over 3,000 seats, for dramas and dance programmes. To the east are sports grounds for basket-ball and volley-ball, which are flood-lighted at night; there are also other facilities such as parallel and horizontal bars. Many workers gather here in their spare time. The Garden of Culture to the southeast has an open-air dance floor which also serves as a place for giving lectures or for the presentation of dramas and films.

Research into and promotion of advanced production skills is one of the important functions of the Palace of Culture. It has a department which constantly keeps in touch with various organizations for co-sponsoring seminars on production skills and technology.

Other features of the Palace of Culture include a children's playground, public shower rooms, a moat at the rear which in summer provides an ideal boating place, and in winter a skating rink. There are open-air tea-houses to the south and north of the compound.



Layout of the Working People's Palace of Culture

Thus this ancient and tranquil temple has now become a garden for cultural activities and enjoyment for the labouring people of Peking.

CHUNGSHAN PARK

Picturesque Chungshan Park lies west of the Tien An Men Gate. Entering the great gateway of the park, the first thing the visitor sees is an over-sized flower vase and its neatly patterned base, formed of many different plants in varying hues, a marvel of the art of gardening.

The whole park is permeated by a peaceful atmosphere. Behind the colourful "vase" stands a memorial arch of white marble with the inscription "Defend Peace." The park compound has served as the place for many unforgettable gatherings since liberation.

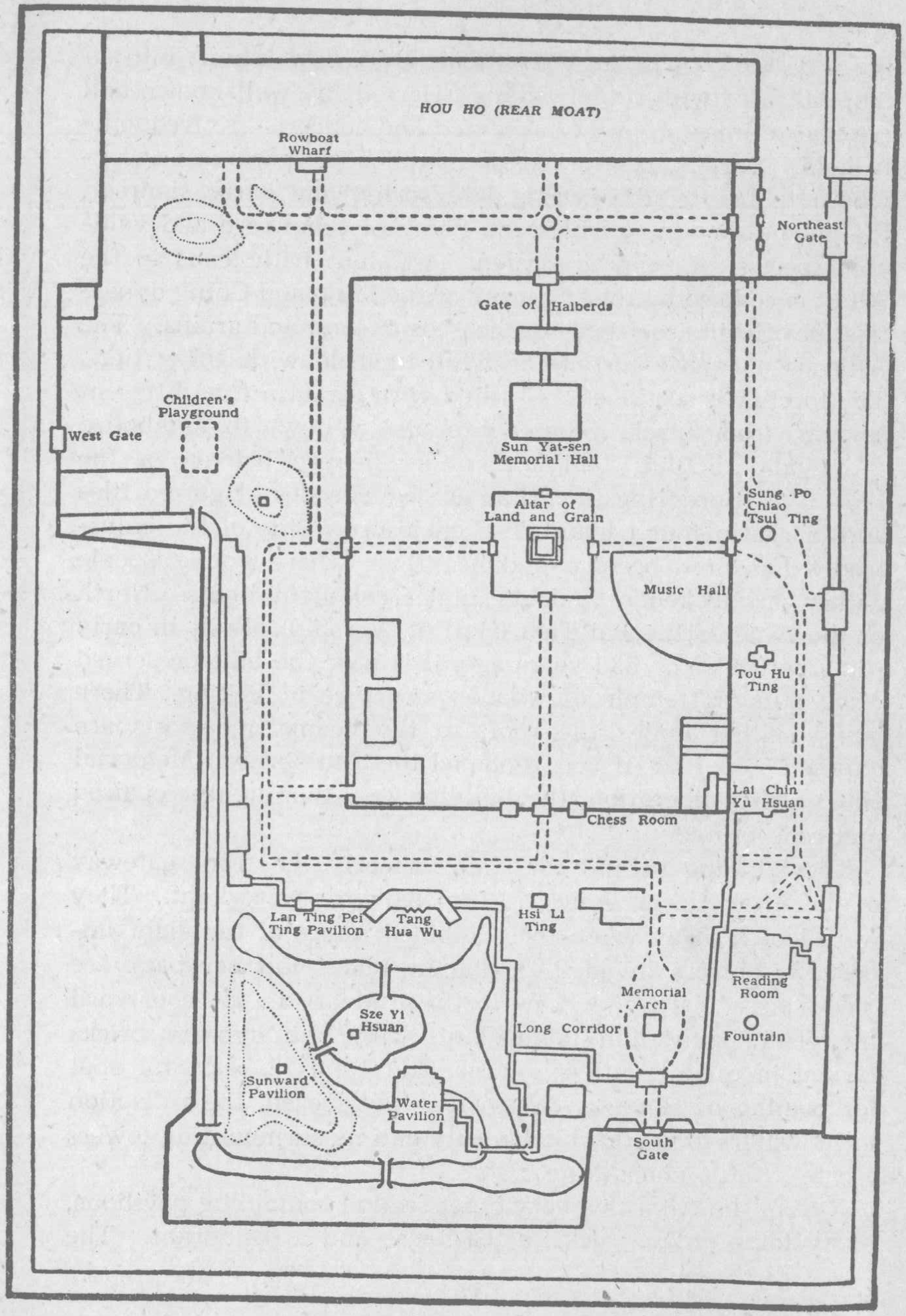
The park is also well known for its great variety of flowers and gold fish, its ancient halls and cypresses, the charming pavilions, summer houses and grotesque rock gardens. It has attracted countless numbers of visitors.

In describing its features, we will start with a huge, artful and intricate rock lying behind the marble arch at the end of a pine-shaded path. It was transferred from the ruins of Yuan Ming Yuan (Old Summer Palace). From there to the north of an area of flower beds, a grove of ancient cypresses provides an extraordinary view. Seven of these trees are particularly large; each one would need four persons to encircle it with their arms stretched out full length. They are believed to be approximately a thousand years old. Their verdurous leaves and toughened limbs are favourite subjects for painters. Behind the grove and before entering into She Chi Tan (Altar of Land and Grain), a pair of statues of sitting lions, carved in stone, lie in a heroic manner. They were discovered in 1918 in the ruins of an ancient temple in Taming County, Hopei Province. Entering the altar by its south gate, the perspective immediately becomes different and enchant-

ing. To the east is the lofty Music Hall, now rebuilt into an amphitheatre with round pillars. Here many well-known and popular dramas are often presented and concerts are frequently held. Shrubs, peony beds and well-kept lawns are everywhere to be found. During late spring and early summer, the peonies are in full blossom, many of them rare and valuable species. From the garden, a straight path leads to the Altar, once used by the emperors of the Ming and Ching dynasties for offering sacrifices to the gods of land and grains. The Altar is a square terrace of white marble with three tiers. The top tier is sectioned and filled with earth in five different colours (red, black, blue, white and yellow) to symbolize the feudal dictum: "All land under heaven belongs to the Emperor." Bordering the Altar are balustrades of glazed tiles and bricks in four colours. The enclosure inside of the balustrades has now become a dance floor where young people gather on weekends to dance under colourful lights. North of the Altar is the Pai Tien (Hall of Worship). Built in early Ming period some 530 years ago, it is now the best-preserved Ming dynasty temple of wooden structure in Peking. There is no ceiling under the roof, so the beams and posts are exposed. In 1928, it was renamed the Sun Yat-sen Memorial Hall. After liberation, the building was thoroughly repaired and redecorated.

The building behind this was formerly the front gateway of the Altar, inside which 72 iron halberds were kept. They were looted away when the combined forces of the eight imperialist powers invaded Peking in 1900. Further back are the Cypress Yard and Hou Ho (Rear Moat). In the courtyard the visitor may find tables built with Han dynasty bricks carved in quaint patterns. The Hou Ho is a beautiful spot for boating or skating. When it is not frozen, the reflection in its waters of the Forbidden City and its surmounting towers create a most enchanting sight.

East of the Altar is a very quiet section containing pavilions, rocky hills, unique rocks, a tea-house and a restaurant. The



Layout of Chungshan Park

delicate Sung Po Chiao Tsui Ting (Pavilion Embowered with Pines and Cypresses) lies here, near the beautiful rocky hills. Another pavilion, shaped like a cross, is called Tou Hu Ting (Pavilion for Throwing Arrows into the Pot).[1] And in the Lai Chin Yu Hsuan (Chamber for New Friends to Come) in this section, the tea-house and restaurant are open most of the day. In front of it is a peony garden and a pond with a fountain. The park possesses the largest variety of peonies in Peking. Going westward along a covered corridor from the south gate of the park, we reach the gold fish breeding ground, where many rare species of the fish are kept. Further on is the quietest spot in the park area where a rich variety of pavilions, bridges, rocky hills, flowers and trees are artfully laid out, centring around a lotus pond. This bit of superb landscape gardening is in the best of traditional style. Here is an islet called Sze Yi Hsuan and the Ying Hui Ting (Sunward Pavilion). The Water Pavilion, built over water on three sides, is now used for exhibitions of various kinds. Proceeding northward from here we come to the Lan Ting Pei Ting Pavilion. East of them lies the Tang Hua Wu (Tang Flower Village), a hot-house where many rare flowers and plants such as the Canna lily, orchid and lemon tree are displayed the year round. Further east lies the Hsi Li Ting (Pavilion for Rehearsing Rites). This was formerly the Hung Lu Sze (Office of Rites) in the Ming and Ching dynasties, which moved from Ping Pu Street to the present location. Here officials who for the first time were being received by the emperor rehearsed the rites before the audience took place.

The western section of the park is the busiest. Here, in the midst of the cypress grove, are many pavilions and artificial rockeries, a hall of entertainment, a tea-house, a restaurant, a children's playground, and a ground for riding on electric horses. In the cypress grove itself, colourful lights are

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[1] From an ancient game in which the players throw arrows in a pot to score.

hung, under which visitors may drink their tea, listen to the music, or simply chat or play a game of chess on summer evenings.

About a thousand years back, this park was the site of the Hsing Kuo Sze (Temple of National Revival) in the north-eastern part of the city of Yen Ching (Yen Capital, the old name of Peking) during the Liao and Kin dynasties. In the Yuan dynasty, it was renamed the Wan Shou Hsing Kuo Sze (Temple of Longevity and National Revival). The original buildings vanished long ago, but some of the ancient cypresses survive. During the reign of Emperor Yung Lo of the Ming dynasty, when Peking was made the capital of Ming, the Tai Miao (Imperial Ancestral Temple) and the She Chi Tan (Altar of Land and Grain) were built. The Altar was built in the 19th year of the reign of Emperor Yung Lo (1421). In 1914, it was converted into the Central Park, and in 1928 it was renamed the Chungshan Park in memory of Dr. Sun Yat-sen. After liberation, it was greatly improved both in natural beauty and in recreational facilities.

PEIHAI PARK AND TUAN CHENG (ROUND CITY)

The Peihai (North Sea Lake) is one of the most popular of Peking's parks. The water is crystal clear, and fish can be seen swimming along the flashing of the ripples. At the rowboat wharfs, hundreds of boats are lined up. The Chiung Hua Islet lies at the south end of the lake. It is so embowered in greenness that it resembles a huge umbrella standing in the midst of the water, with only the top of the White Dagoba showing on the hill that rises sharply in the centre.

There are many halls, terraces and pavilions on the hill, beautifully designed and laid out. On the north side of the Islet is a covered winding corridor with a view of the Wu Lung Ting (Five Dragon Pavilions), that lies opposite it across the lake. Colourful ferry boats ply back and forth

between the shores, enhancing the charming view and suggesting something in a poem or a painting.

Peihai Park is not only well known for its beauty, but also has a history closely entwined with that of the city of Peking. Far back in the 9th century, in the Liao dynasty, an imperial domicile was built on the site, then called Yao Hsu Hsing Kung (Precious Islet Imperial Lodging). In the Kin dynasty, the Yao Kuang Tien (Hall of Divine Light) and Kuang Han Tien (Palace in the Moon) were built, and a lake was excavated, while the Round City and the artificial hills around the lake were formed of the earth which was dug out. The rocks used in piling up the hills were transported from Kaifeng, Honan Province. The compound also served as an extra palace in the Kin dynasty. During the Yuan dynasty, the Chiung Hua Islet was expanded three times and was made the centre of Tatu (Great Capital, an old name of Peking), situated northeast of the old site of Chungtu (Middle Capital, the old name of Peking during the Kin dynasty). Thus the compound became the nucleus of the present Inner City of Peking. There were some additions in the Ming dynasty too, for example, the Five Dragon Pavilions that were built during the Chia Ching reign-period (1522-66).

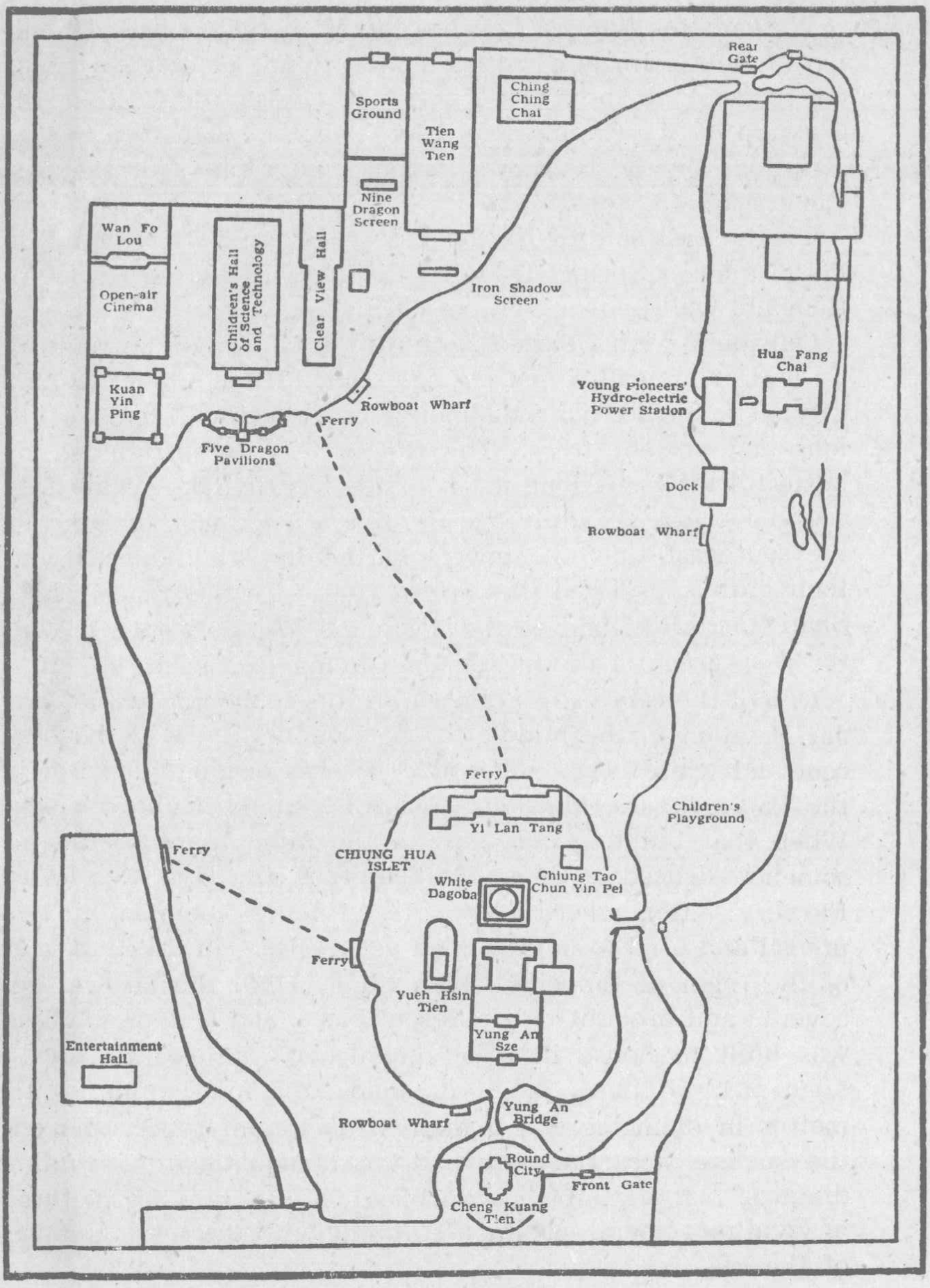
In 1579, the Palace in the Moon collapsed, and on its site a Tibetan-style Pai Ta (White Dagoba) was built in 1651. A temple was built in front of the Dagoba, which was called Pai Ta Sze (White Dagoba Temple) before its name was changed to the present Yung An Sze (Temple of Everlasting Peace). Reconstruction of Peihai was undertaken for 30 years in the Chien Lung reign-period (1736-95), Ching dynasty. The project included many other pavilions, halls and terraces which made Peihai even more harmonious in design. Among the new additions made by Emperor Chien Lung was the Wan Fo Lou (Hall of Ten Thousand Buddhas), built to commemorate his mother's 80th birthday. It is a 3-storeyed building with 10,000 niches, each one of which used to hold a gilded image of Buddha. These were looted away when the combined

forces of the eight imperialist powers invaded Peking in 1900. Stolen at the same time were the precious pearls on the large Buddha statue in the Chan Fu Sze (Happiness Conferring Temple) in the park. Many other highly valuable art objects suffered the same fate, and some were simply wantonly destroyed.

For hundreds of years Peihai was the Imperial Garden, but now it is a pleasure ground for millions to enjoy. The triumph of the people brought youth to the park. In 1950, the three lakes (the North, South and Middle Seas) were dredged. In 1956, the Pei Hai Ta Chiao (Great North Sea Bridge) was rebuilt and widened; the Yueh Hsin Tien (Hall of Heart Pleasing), Ching Hsiao Lou (Sky-reaching Tower), Five Dragon Pavilions, were all repaired and redecorated, thus making the entire park more beautiful.

In 1956, a Young Pioneers' Hydro-electric Power Station was built on the east side of the park. A Children's Hall of Science and Technology was built on the site of the Chan Fu Sze, which burned down shortly before liberation. The Yueh Hsin Tien is now the premises of a club for cultural activities which provides billiards and chess. The space in front of the Wan Fo Lou is used as an open-air cinema. On holidays and summer evenings, gala garden parties are often held here.

Ancient monuments and objects of high artistic value offer another attraction to park visitors. Northeast of the Cheng Kuan Tang (Clear View Hall) lies the well-known Chiu Lung Pi (Nine Dragon Screen), on each side of which are nine dragons formed of variegated glazed bricks. The dragons are so fashioned that they seem to be fighting in the clouds, with the sea in its vast blueness below. Although this intricate bit of architecture was created several hundred years ago, it has been well-preserved to the present day. It is 5 metres high, 1.2 metres thick and 27 metres wide. Other works of value and interest include a finely carved Tieh Ying Pi (Iron Shadow Screen) in front of the entrance of the Cheng Kuan Tang. It was built in the Yuan dynasty.



Layout of Peihai Park

West of the Wan Fo Lou lies the Miao Hsiang Ting (Pavilion of Subtle Image), with a stone column in polygon shape (16 corners). In the Yueh Ku Lou (Chamber for Reading the Classics) on the Chiung Hua Islet, 495 stone slabs bearing inscriptions by the country's famous calligraphers of the past 1,500 years are kept.

On the east side of the Islet is the Chiung Tao Chun Yin Pei (Tablet of Spring Shade on the Chiung Hua Islet), one of the eight well-known views of old Peking.

Outside of Peihai Park's south gate lies a terrace, surrounded by a circular wall 5 metres high, called Tuan Cheng (Round City). The terrace has a distinctive courtyard with halls, pavilions and ancient trees. The Round City is surrounded by beautiful views. Along its west side lies the lake spanned by a grand bridge of white marble, like a belt made of jade; on the southeast side, the towers of the Imperial Palaces with their glittering glazed tiles are in view. To the east is Ching Shan (Coal Hill) and to the north the White Dagoba crowns the deep green of the hill on the Chiung Hua Islet.

One of the centres of attention in this compound is the Jade Jar Pavilion in the middle of the Round City, with its blue roof and white posts. The jade jar was originally placed in the Palace in the Moon in 1265 A.D., in the Yuan dynasty. When that building collapsed in the Ming dynasty, the jar somehow drifted to Chen Wu Temple at Hsi Hua Men (West Flowery Gate), where it was taken for a common kitchen utensil and used to hold pickled vegetables. In the 10th year of the reign of Emperor Chien Lung (1745) the jar was recovered and brought to its present place, and a stone pavilion was built to house it. The quaint jar was carved from a huge piece of black jade. It stands 0.66 metre high, is 1.5 metres in diameter and 5 metres in circumference. Its entire surface is carved with patterns of aquatic life including dragons, fish and other forms of sea life. They are pictured in vivid movement, leaping and rolling with the roaring waves of the sea.

The main building in the Round City is the Cheng Kuang Tien (Light Receiving Hall) whose architecture is unique and extremely elaborate. The hall is square, with out-buildings on all sides. On the south side is a square platform. All the beams and laths of the hall are painted in gilded spirals and dots, rich and full of splendour. In the hall is a white jade Buddha statue, 1.5 metres high, a very fine piece of dignified sculpture inlaid with jewels. It was imported from Burma during the reign of Emperor Kuang Hsu (1875-1908). During the occupation of Peking in 1900, the left arm of the statue was damaged.

The site on which the Round City is built was originally an islet opposite the Chiung Hua Islet. About 800 or 900 years ago, during the Kin dynasty, a temple was built on it. An ancient pine believed to have been planted at that time still stands as testimony of that bygone age. In the Yuan dynasty, the Yi Tien Tien Hall was erected, also called Ying Chou Yuan Tien (Round Hall on the Fairy Island). It had overlapping eaves and a round roof, like the Chi Nien Tien (Hall of Prayer for Good Harvests) at the Temple of Heaven. During the Ming dynasty, the name was first changed to Cheng Kuang Tien and then Chien Kuang Tien (Hall of Heavenly Light). In 1669, the building collapsed. It was restored perfunctorily the following year, and was taken down in 1746 to give room to the present structure.

The Cheng Kuang Tien has two verandahs, one on the east side and the other on the west. To the west in the rear are several pavilions such as Chin Hsiang Ting (Pavilion of Penetrating Fragrance) and Ching Lan Ting (Pavilion of Clear Ripples); to the east, the Ku Lai Tang (Ancient Musical Pipe Pavilion) and To Yun Ting (Pavilion of Scattered Clouds). In back of the Cheng Kuang Tien Hall lies a hall with 15 rooms.

The Round City has two gates, one to the east and the other to the west. The east gate is called Chao Ching Men (View-Displaying Gate) and the west one Yen Hsiang Men (Gate of

Abundant Happiness). The latter was destroyed by the invading troops of the eight powers. It was restored in 1953 under the auspices of the People's Government.

The Round City is now the site of the National Handicrafts Exhibition.

CHING SHAN (COAL HILL) PARK

This park lies directly north of the Palace Museum. Its five richly ornamented pavilions on the hill ridges can be seen from afar. The hill is densely covered with fine ancient pines and other trees and flowers which, when in season, present a marvelous sight. The park has a Peking Children's Palace, which attracts many youngsters who are often seen climbing up and down the hill. This restores the once ailing old garden to the full vigour of youth.

As far back as 600 years ago near the end of the Yuan dynasty, the park was the private garden of the imperial family forbidden to all outsiders. It had a small hill called Ching Shan (Green Hill), the predecessor of the present Ching Shan[1] (Scenic Hill). The site later became a place for storing coal. That was in the reign of Emperor Yung Lo (1403-1424) of the Ming dynasty, when large-scale construction on the Imperial Palaces was taking place. Thus Green Hill earned its new name, Coal Hill, which became very popular in later ages.

The five ridges on the hill came into existence later. They were made from earth dug out from the moat surrounding the Forbidden City. After the ridges were created, a pavilion was built on Coal Hill. Not until the reign of Emperor Chien Lung (1736-1795), were the five pavilions with glazed tiles, one on each of the ridges, designed and erected. At the same

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[1] In Chinese, "Ching" is here two different characters with different meanings but the same pronunciation.

time, several other buildings were also added to the garden, behind the hill.

At one time the park was dotted with fruit trees, and was called Pai Kuo Yuan (Hundred Fruits Garden). Wan Sui Shan (Longevity Hill) was another name given to it. The name Ching Shan (Scenic Hill) was adopted much later, since only after the place had been much improved, and the pines and cypresses were fully grown, did the people feel it deserved such a name.

Coming to Ching Shan from the front gate, the first object one sees is a building called Chi Wang Lou (Chamber of Beautiful Expectation). In the old days it was a Confucian shrine where the members of the imperial family came to pay tribute to the great scholar. It is now an exhibition hall.

The chamber stands with its back to the hill. It provides a good view of the hill and its grove of toughened, ancient cypresses, while the new trees and flowers along the paths in the park are also in full view.

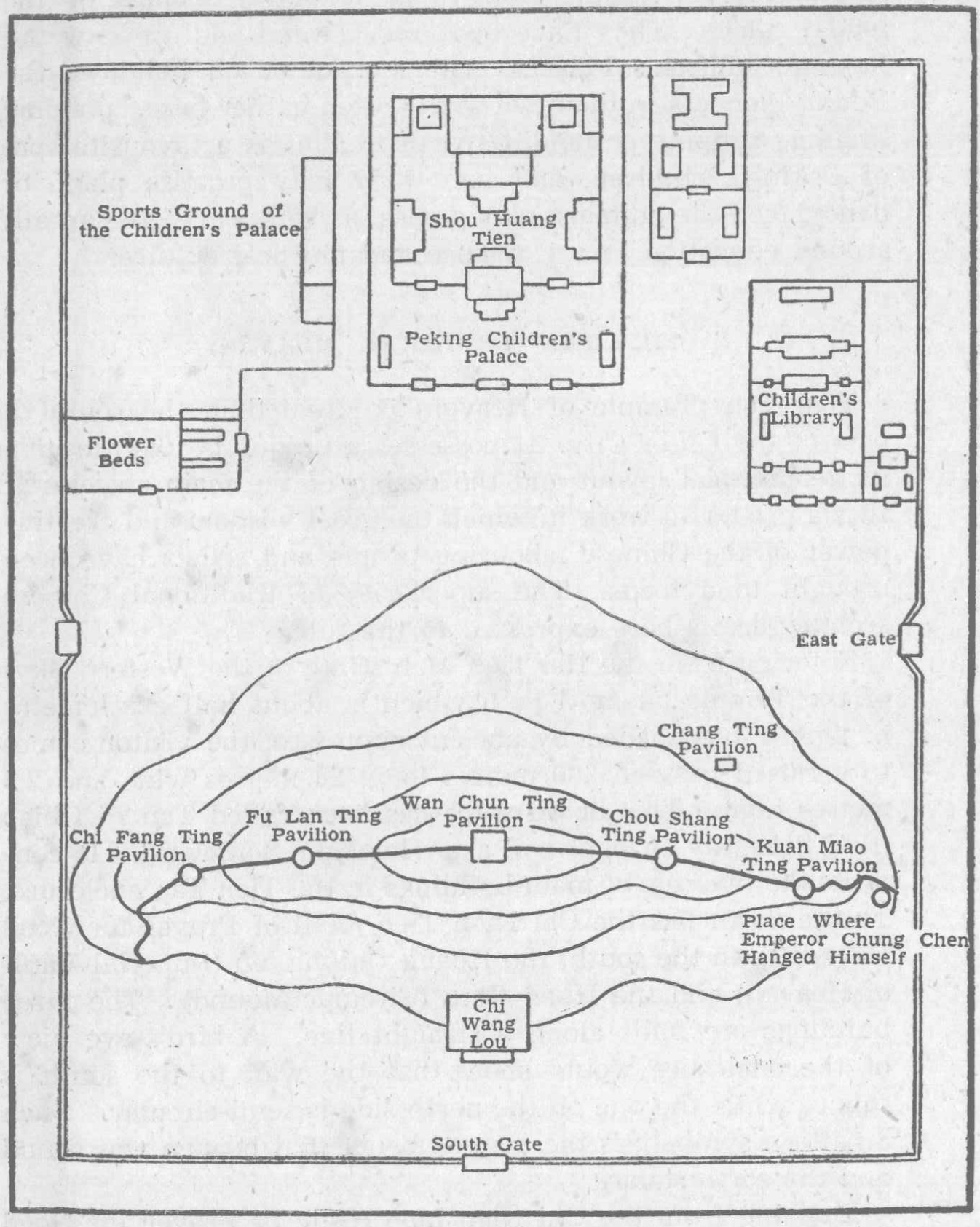
The hill has many newly-opened paths. All of them lead to the middle ridge and its pavilion, with a high roof of green glazed tiles and triple eaves. This is the Wan Chun Ting (Everlasting Spring Pavilion). It marks the exact centre of Peking's Inner City, and used to be the highest elevation of entire Peking. From this pavilion one gets a bird's-eye view and can enjoy the magnificence of the capital. The most salient object in view is the city's central axis, which begins at the Yung Ting Men at the extreme southern city limit and leads northward through the Cheng Yang Men, Tien An Men, Palace Museum, passes through the Wan Chun Ting where the observer stands, and finally ends at the Drum Tower and Bell Tower to the north. Looking southwards on a bright day, the brilliance of the yellow glazed-tile roofs of the Imperial Palaces seems like the glittering of thousands of gilded fish-scales under the sun. In the east, the smoke-stacks of the industrial section in the suburbs rise like groves of tall trees and the smoke spiralling up from them indicate the in-

dustriousness of the city. The observer sees also the North, South and Middle Seas lying to the west, and the White Dagoba which emerges on the islet in Peihai Park like a maiden in her white sari, pretty and graceful. At night, the same scene seen from the same position is unusually striking. Looking northwards through the thick woods, the observer sees the glittering lights of the newly-built sections of the city and the streams of brightness that trace the flowing traffic, giving a feeling of the busy pulse of Peking.

Flanking the Wan Chun Ting are four smaller pavilions, two on each side, in well-balanced positions. In each of the five pavilions, there used to be a bronze statue of the Buddha. Four of them were looted during the eight imperialist powers' joint invasion, and the remaining one, now kept in the Wan Chun Ting, had its left arm damaged at the same time, and was recast.

On the eastern slope of the hill stands an old locust tree surrounded by a green railing. Here the last emperor of the Ming dynasty, Chung Chen, hanged himself. An inscribed tablet gives an account of the event. The story is that on March 17 of the 17th year of the reign of Chung Chen (1644), Li Tse-cheng led his peasant army in an attack on Peking. The government troops stationed in the suburbs surrendered. On the following day, the Fu Cheng Men (Gate of Abundance) and Hsi Pien Men (Western Side Gate) were opened by the guards to let the peasant army in. At dawn the next morning, Emperor Chung Chen saw the hopelessness of the situation and hanged himself from the tree. Thus, the Ming court, which had cruelly exploited the peasants, was overthrown by the great revolutionary force of the exploited. In 1957, when Comrade Voroshilov, President of the Presidium of the Supreme Soviet of the U.S.S.R., visited this place, he humorously remarked that this old tree ought to be given a decoration, for it had given the emperors a good lesson.

Two halls are situated behind the hill, the Shou Huang Tien (Hall of the Aged Sovereign) and Kuan Teh Tien (Hall



Layout of Ching Shan (Coal Hill) Park

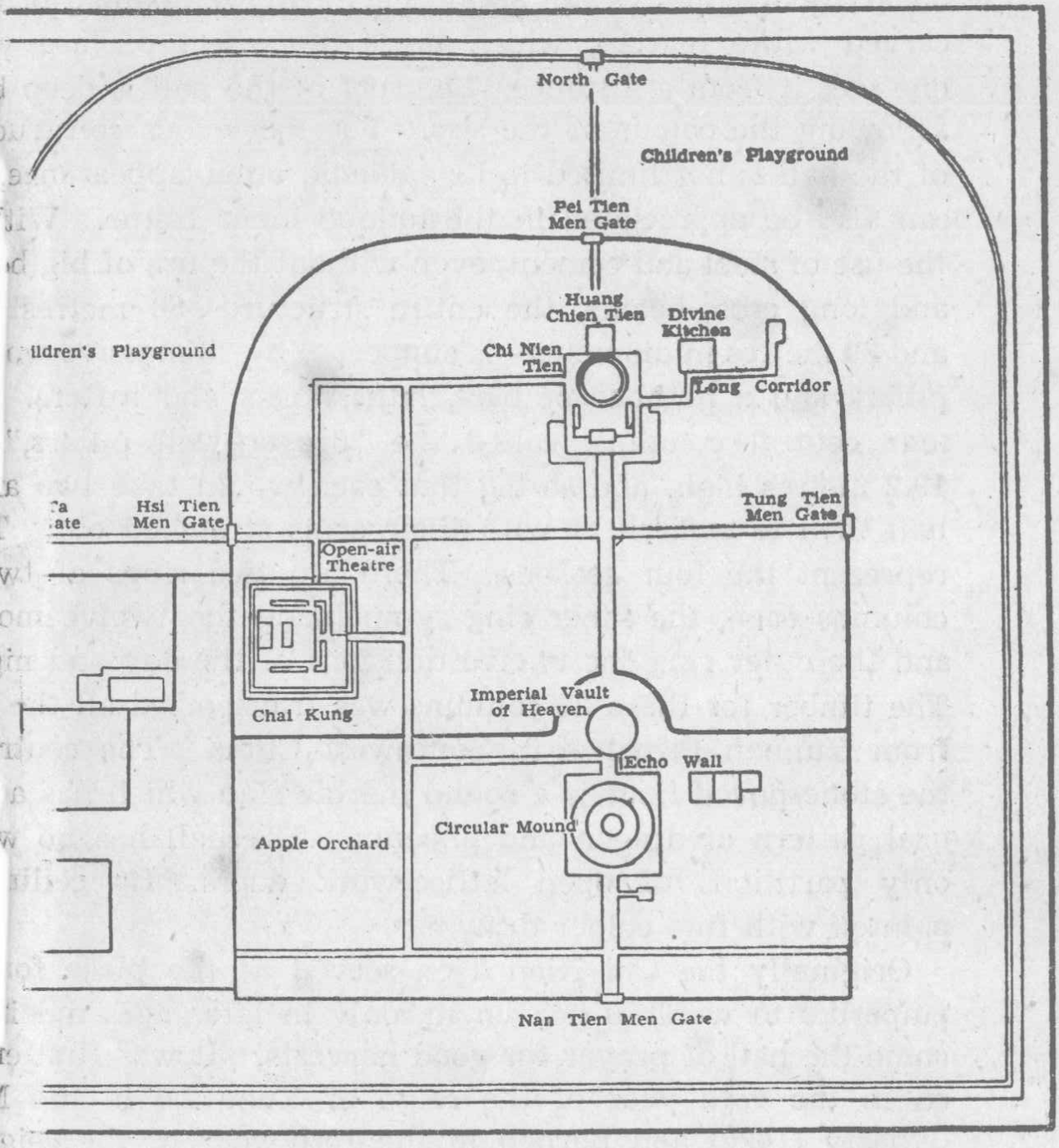
to Observe Virtues). Both were ancestral shrines of the feudal rulers. They have been redecorated and are now the Peking Children's Palace. After school or on holidays, the Young Pioneers in their red scarfs often gather here, playing, singing, camping or holding parties. This is a favourite spot of Peking's children, and here they may practise piano or dance, feed the animals, play games, as well as receive an all-around education in art, science and physical culture.

TIEN TAN (TEMPLE OF HEAVEN)

Tien Tan (Temple of Heaven) is situated in the southern part of the Outer City. It possesses a unique beauty through its geometrical layout and the design of the main structures. It is a masterful work in which the great wisdom and creative power of the Chinese labouring people and artists have been brought to a focus. The superiority of traditional Chinese architecture is here expressed to the full.

Entering from the Hsi Tien Men (Gate of the Western Sky) of the Temple, along a path which is about half a kilometre in length and shaded by ancient cypresses, the visitor comes to a raised passage 360 metres long, 28 metres wide and 2.5 metres high. This broad walk has been called Tan Pi Chiao (Red Stairway Bridge) and also Hai Man Boulevard. It connects the two sets of main buildings in the Tien Tan enclosure. To the north lies the Chi Nien Tien (Hall of Prayer for Good Harvests), to the south, the Huang Chiung Yu (Imperial Vault of Heaven) and the Huan Chiu (Circular Mound). The three buildings are built along a straight line. A bird's-eye view of the enclosure would show that the wall to the south is square while the one on the north side is semi-circular. Such a pattern symbolizes the ancient belief that heaven was round and the earth square.

Entering from the Chi Nien Men (Gate of Prayer for Good Harvests) the Chi Nien Tien in its full grandeur appears before the visitor. It is a lofty cone-shaped structure with triple



Layout of the Temple of Heaven

eaves, and the top is crowned by a gilded ball. The base of the structure is a triple-tiered circular stone terrace over 5,900 square metres in area. Each ring is balustraded i carved white marble, which gives the effect of lace wh one sees it from a distance. The roof of the hall is deep b following the colour of the sky. The marvelous construc of the hall is not limited to its splendid outer appearance can also be appreciated in the unique inner frame. Wit the use of steel and cement, even without the use of big b and long cross-beams, the entire structure—38 metres and 30 metres in diameter—is supported by 28 massive w pillars and a number of bars, laths, joists and rafters. four central columns, called the "dragon-well pillars," 19.2 metres high, and so big that each would take two a half men to encircle it with their arms stretched out. represent the four seasons. There are two rings of tw columns each, the inner ring symbolizing the twelve mon and the outer ring the twelve divisions of the day and nig The timber for these 28 columns was transported all the w from Yunnan Province in Southwest China. The centre the stone-paved floor is a round marble slab which has a ural pattern of dragon and phoenix. The hall has no w only partitions of open lattice-work doors. Its ceilin painted with fine colour drawings.

Originally the Chi Nien Tien served as the place for emperors to worship heaven in, only in later ages did it come the hall of prayer for good harvests. It was first e ed in the 18th year of the reign of Yung Lo in the M dynasty (1420) and burned in the 15th year of the reig Kuang Hsu in the Ching dynasty (1889) after being struck lightning. It was afterwards rebuilt according to its origi design.

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1 The old Chinese way of reckoning time was in 2-hour periods, 1 the present 24-hour day and night.

The Imperial Vault of Heaven is a smaller structure expressing great delicacy. When seen from a distance, it looks like a blue umbrella topped by a gilded ball. Although it is 19.5 metres high and 15.6 metres in diameter, the circular building has no cross-beam; the dome is supported by a complicated span-work which is in complete conformity with the principle of dynamics. It was first erected in the 9th year of the reign of Chia Ching in the Ming dynasty (1530), and rebuilt in the 17th year of the Chien Lung reign-period of the Ching dynasty (1752). Its decorative paintings still retain their fresh original colours.

In front of the entrance lies a round enclosure surrounded by a thick wall built of polished brick, with three gates that face south. One highly popular attraction here is the Echo Wall, which was built so that a mere whisper close to it can be heard distinctly at any other point on the wall. On the flight of steps leading down from the Imperial Vault of Heaven is a stone called San Yin Shih (Triple Sound of Voice Stone). If a person stands on the first stone and calls out, the sound will be echoed once; on the second stone, the sound will be echoed twice; on the third stone, the echo will be heard three times. When the sound waves hit the round wall, because of the differences in distance which the waves have to cover, they return at different intervals and create this phenomenon.

South of the enclosure lies the Huan Chiu (Circular Mound) or Huan Chiu Tan (Circular Mound Altar). The triple-tiered white stone terrace is enclosed by two sets of walls which are square outside and round inside. Thus the whole structure forms an elaborate and integrated geometric pattern. Seen from higher up, the Altar looks like an ornamental vase. Not only the layout is geometrical, but the structure itself is so designed. The number of the stones in any part of the Altar is multiples of 9. The odd numbers 1, 3, 5, 7, 9 were regarded as the "heavenly or sun numbers." As 9 was the final number, and the feudal emperors considered themselves to be symbolizing the heaven or sun, multiples of 9 were used. The Altar has

three tiers of concentric marble terraces. The inner circle is 17.8 feet above ground level and 98.4 feet in diameter. The middle terrace is 164 feet across, and the lowest terrace 230. In the centre of the upper terrace is a round stone, surrounded by concentric rings of stones, the number of which increases as the circles fan out. The number of stones in the first ring is 9, in the second 18, in the third 27, and so on up to 81 in the last or 9th ring. The 10th to the 18th rings are on the middle terrace; the numbers of the stones here start from 90 and end at 162. The order is repeated in the bottom terrace, which goes from the 19th to the 27th ring, and the number of stones ends with 243, which is 27 times 9.

There are four entrances to each terrace, and the number of steps are also multiples of 9. The carved marble balustrades of the terraces are also in the same numerical order.

If you stand in the centre of the upper terrace and whisper, your voice will be louder to yourself than to others, as the sound waves are sent back by the balustrades and the round wall to focus at the centre.

The Altar was built at the same time as the Imperial Vault of Heaven, 1530, and rebuilt in the 14th year of the Chien Lung reign-period of the Ching dynasty (1749). Although it is now over 200 years old, the structure still stands perfectly without any cracking or sagging.

Within the enclosure of the Tien Tan, there are many other ancient architectural works such as the Huang Chien Tien (Hall of Heavenly Emperor), Shen Chu (Divine Kitchen), Tsai Sheng Ting (Butcher Pavilion),[1] the Long Corridor with 72 sections, and Chai Kung (Hall of Fasting). The bronze censer inscribed with the Eight Diagrams and the bronze tripod in front of the Chi Nien Tien are hundreds of years old. Other objects of interest include the Nine-Dragon Cypress, Giant Cedar-Cypress and Seven-Star Rock.

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[1] For slaughtering the sacrificial bull and sheep.

The basic plan and design of the buildings were thus strongly tied to superstitious and illusory ideas. The feudal emperors took advantage of the mystic powers supposedly attached to the structures and played the game of worshipping heaven, which was said to have sanctified them to rule. Such were the devices they used to deceive the people so as to maintain their power. On the other hand, because of the ancient religious practices, the labouring people were enabled to create an architectural masterpiece such as the Tien Tan, treasured not only by the Chinese, but by people the world over. This was indeed a marvelous artistic achievement.

In recent years large-scale repair work and afforestation have been carried out in the Tien Tan enclosure. Large areas have been planted with fruit trees, tall trees and flower-bearing shrubs. Clumps of forsythia and holly are scattered here and there, and flower-beds flourish under the ancient cypresses.

Today the buildings serve useful purposes and many activities go on in them. The square-shaped Chai Kung was altered in 1958 and glass windows were added; it then became an ideal place for exhibitions, and a part of it is now a children's centre. South of it, near the original belfry, is a newly-built open-air theatre with over 2,000 seats. Outside the Chi Nien Tien, the smooth white marble floor serves perfectly as a dance floor on summer evenings. Many other buildings are used for holding exhibitions. There is also a children's playground and a tea-house. Thus the once deserted place has become a peaceful park, yet filled with many signs of life.

TAO JAN TING (JOYOUS PAVILION) PARK

This park lies south of the Outer City, near the Temple of Agriculture. The Tao Jan Ting has earned its nation-wide reputation since the end of the Ching dynasty. However, the place was by no means a scenic spot. It owed its fame to

the fact that earlier, the best scenic areas and hill pavilions were largely inaccessible to the public, and men of letters gathered here for relaxation because it was virtually the only available spot of that kind. In the Ching dynasty, when autumn came, many scholars would come to this elevated ground to drink wine and write poems. For the commoners, such an elevated place to view the city from was almost unattainable elsewhere. In the first place, their buildings were not allowed to be built higher than the palace edifices; secondly, most of the natural elevations of the city were possessed by the imperial family. Within the compound of the park, the high spot where the Tze Pei Yuan (Temple of Mercy) was situated was therefore much sought after. It was surrounded by water on three sides, and that was considered to be enough to make a lovely landscape. The beauty of the place was greatly exaggerated by the cultivated pens of the scholars who were in Peking for civil examinations, and by other men of letters, bringing it an undeserved reputation.

As far back as in the Warring States Period, the area was inhabited by working people. Many relics of that period were dug out in 1953 while the pond was being dredged and deepened. About 800 years ago (Liao and Kin dynasties), this spot was the eastern suburb of the Middle Capital of the Kin dynasty. It was criss-crossed by ditches and streams, a common pattern in southern China. On the southwest tip of the tongue of land that pushes out into the centre of the reed-filled pond is a hill, the site of the Temple of Mercy built in the Yuan dynasty. Two stone pillars still stand, one erected in the Liao dynasty and the other in the Kin dynasty. In the Ming and Ching dynasties, kilns for making bricks and tiles were built here, and the present Yao Tai (Kiln Terrace) was the site of these kilns. In 1695, Chiang Tsao, secretary of the Board of Works of the Ching court, built a 3-room wing west of this old temple, and named it the Tao Jan Ting

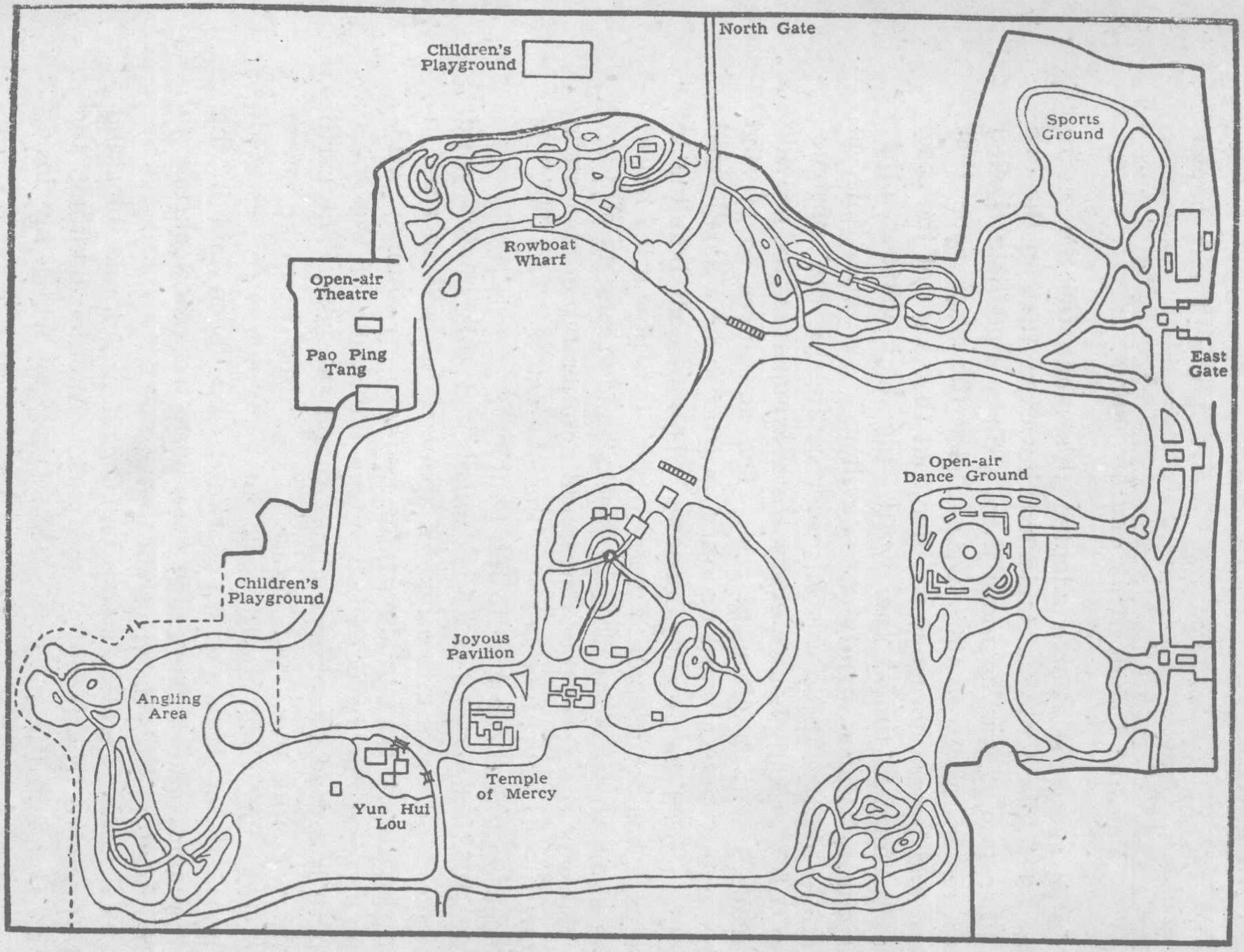
(Joyous Pavilion), after the poem by Po Chu-I, famous poet of the Tang dynasty:

When chrysanthemums are golden and our home-brew is ready
You and I shall drink and be joyous.

In later ages, the people adopted this name for the entire area. The place was so neglected, however, that on the eve of liberation it was no more than a dirty mud hole choked with reeds. Many visitors were under the impression that there had been a gorgeous pavilion, but this was not the case, for in former times, the word *ting* had various other meanings besides signifying "pavilion." At one time in Chinese history, there was an order calling for the construction of a small house every five kilometres to provide travellers with a place to rest. The structures so erected were called *ting*, a word denoting practically any small-sized building used for resting purposes. This 3-room building in the park has been repaired many times. It is now a tea-house. The slab which bears Chiang Tsao's handwriting is still set in the wall of one of the rooms, and another tablet also made from his handwriting, bearing the characters "Tao Jan," is placed on top of the gate to the temple.

In 1953, the People's Government had this muddy pond dredged and made into a lake of about 19 hectares in area, in which fish are bred to supply the market. In summer, wild-life lovers come here to fish under the shade of the trees. There is a road for promenading around the lake. The earth that was dug out from the lake was used to make seven hillocks, on which small look-out pavilions were erected. Thousands of square metres of turf have been laid in the compound, and flowers now vie with trees and shrubs to offer visitors the charm of the park.

Two arches which stood on Changan Avenue blocking traffic were transferred to the park. Another building, the Yun Hui Lou (Chamber of Cloud Drawing) which lay inside



Layout of Tao Jan Ting Park

of the Hsin Hua Men (New Flowery Gate), has also been relocated in the park. The Chamber was built in southern Chinese style, with carved and painted beams and pillars, delicate and in good taste. It now stands opposite the temple across a bridge, and has become a tea-house.

Other features of the park include rowboats, a chess room, a reading room, a dance ground, an open-air theatre, and a children's playground. The Pao Ping Tang Hall, formerly the villa of a Ching dynasty bureaucrat, has now been converted into an entertainment hall where variety shows are performed to provide the residents of the neighbourhood with fine recreation.

The Tao Jan Ting was at one time a centre of revolutionary activities, for Comrade Li Ta-chao[1] rented one of the three side-rooms of the Temple of Mercy while he was in Peking working to further the revolution, and many meetings were held here.

Now the park has become a true scenic spot. The rowboats are busy in the summer, and on holidays the compound is always crowded. Gala garden parties are often held in the evenings. When you see red flags flying from the hillocks, you know that the Young Pioneers are spending their weekly Pioneers' Day here. At night, the lights shine brightly along the entire lake shore. During the summer, you will always find a dance party going on somewhere in the park. On a moonlit night the scene is particularly enjoyable, for moonlight enhances the already beautiful natural and artificially-created views of the area.

PEKING ZOO

The Zoo lies just due west outside of the Hsi Chih Men. After liberation it was called West Suburb Park. The present name was adopted in 1955. The location was an

[1] See p. 55.

imperial plantation during the Ming dynasty, and the villa and private gardens of members of the imperial family during the Ching dynasty. The eastern section was originally called Lo Shan Yuan (Pleasure in Goodness Garden) and the western section the Ko Yuan Garden. The latter was popularly referred to as the San Pei Tse Garden. San Pei Tse was said to be the third son of Emperor Kang Hsi of the Ching dynasty. The two gardens were merged in 1906 and an agricultural experimental station was established which included a botanical garden. Many animals were also collected. It was opened to the public in 1908, and the people called it Wan Sheng Yuan (Garden of Ten Thousand Animals). Because of the way the northern warlords, Japanese aggressors and Kuomintang reactionaries stole and sabotaged, the animal stock of the Zoo had been reduced, on the eve of liberation, to a dozen monkeys, three old parrots and a one-eyed ostrich.

The Zoo has grown rapidly in recent years. Many new pavilions, hillocks and grounds have been built to house the elephants, bears, lions, tigers, antelopes, pandas, giraffes, hippopotami, rhinoceroses, reptiles and smaller beasts. The Hall of Zoological Specimens was also erected. The Zoo now claims over 3,600 head of animals of over 400 species. Many of these animals have been collected within China's wide borders, but some are gifts from other countries or were acquired by exchange.

The right-hand path from the gate takes the visitor to a group of neat buildings in the midst of trees. Here the smaller animals are kept, such as the otters, beavers, white foxes and golden cats. The gibbon is the most popular of the animals here. It looks like a monkey, but is tailless, and when standing up, its hands may reach to the ground. The visitors are thrilled to see it drinking water out of a cup with the help of its hands, and to note its endurance in doing wide swings from one trapeze to another. Kangaroos from Australia may also be found in this section, along with the

common langurs, lion-tailed macaques and flying-foxes from India, and the famous golden-haired monkeys from China.

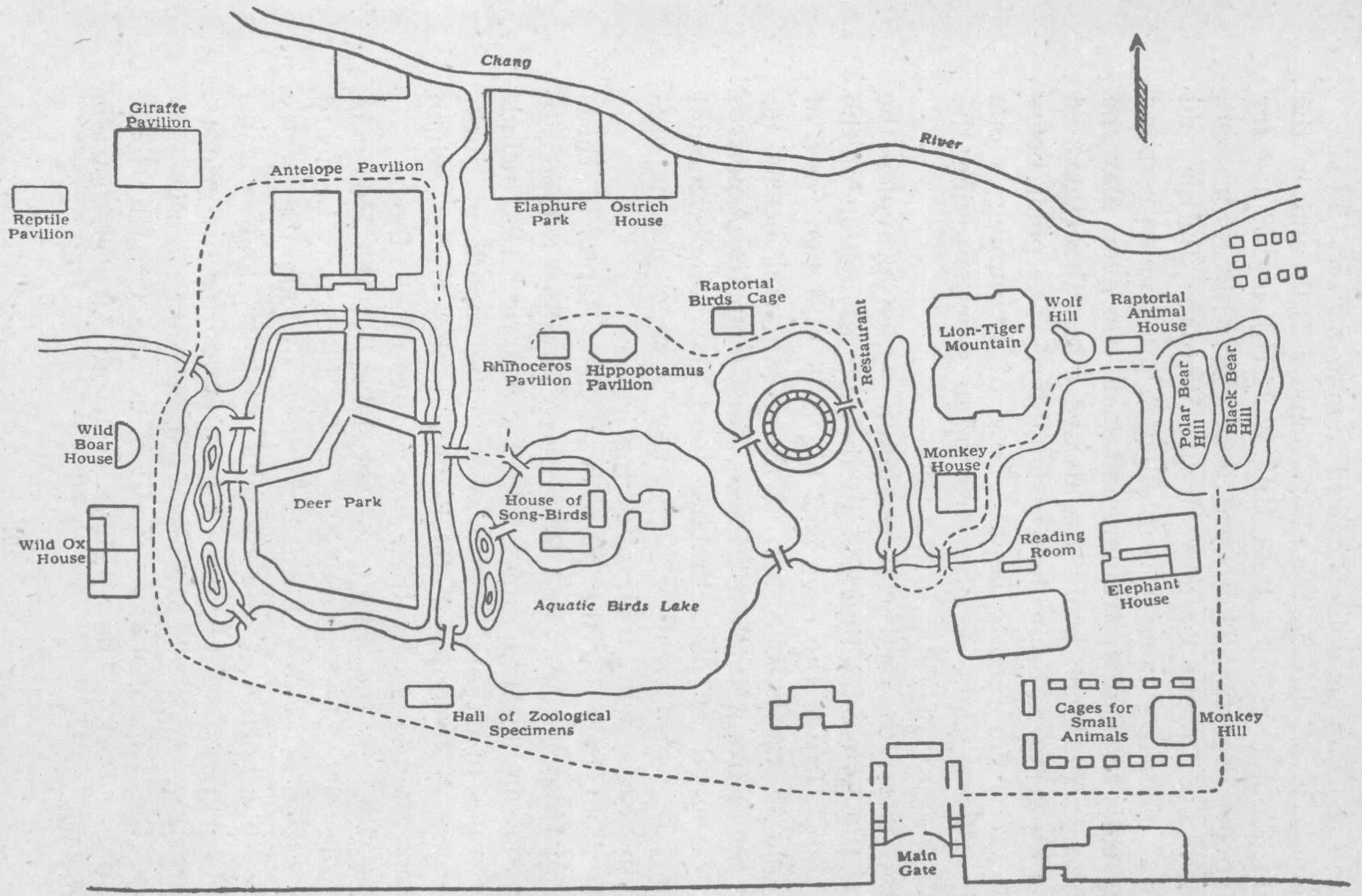
Farther east of this section lies Monkey Hill, and to the north the Elephant House, Bear Hill, Wolf Hill and House for Miscellaneous Beasts. There are four elephants at present, each from a different country: India, Vietnam, Burma and Pakistan. They are tame and intelligent and able to respond to many calls from their trainer, and some can even play the harmonica. The black bears are always a big attraction and their funny gestures invite hearty laughter. The polar bears are "guests" from remote lands. Love of swimming is one of their salient traits, so they are often seen enjoying the delicious languor of a dip in the pool.

To the west, the artificial mountain which provides the cave for the lions and tigers is another big attraction of the Peking Zoo. Inside the cave is a big hall with two rows of cages holding more than ten of these raptorial beasts including tigers from Northeast China, lions from the Americas which are good at tree-climbing, and the temperamental leopards. In warm weather, they may be seen playing outside of the cages with their offspring.

South from here lie the Monkey House, Raptorial Birds Cage, and Hippopotamus and Rhinoceros Pavilions. Opposite the Hippopotamus Pavilion is a lake for aquatic birds, including the rare black and white swans, the mandarin ducks which symbolize conjugal fidelity, and the cranes which distinguish themselves by their appearance of aloofness.

On the islet in the middle of the lake lies the House of Song-Birds. The pleasing melodies of the birds may be heard from a distance. Other birds kept here include the pretty peacocks, big hornbills, red-and-blue macaws, and toucans. The talking mynas are always a big attraction for the visitors. Their greetings and talk are always a pleasant surprise.

Behind the Hippopotamus Pavilion lie the Ostrich House and Elaphure Park. The ostriches are from Africa, Australia and America.



Layout of Peking Zoo

Northward from the Deer Park lies the Antelope Pavilion, and here the zebras and chimpanzees are also kept. The deer are of many varieties ranging from moose to sika deer, fallow deer and wapiti. The Giraffe Pavilion lies northwest of the Deer Park. This animal comes from Africa and is characterized by its ability to run swiftly (faster than a horse), its capacity for enduring thirst and its height (being the tallest among the animals of the world). Further west lies the newly-built Reptile Pavilion where Yangtse alligators from China, alligators from India, a variety of snakes and a black python over three metres long can be found.

Turning back from here, one may pass successively the Yak House, Wild Boar House, Wild Ox House and finally, near the gate, the Panda Pavilion.

Outside of the Panda Pavilion is a bamboo grove. The bamboo is native to the home grounds of the panda in western Szechuan. Entering the pavilion, the visitor sees the stage on which the pandas lie. It is protected by a plate glass panel through which the world-renowned, pretty pandas may be watched.

The function of the Zoo is not limited to providing recreation, for it also serves as a source of scientific knowledge for the people. The Peking Zoo is now the largest of its kind in China, and is still expanding.

YI HO YUAN (THE SUMMER PALACE)

The Summer Palace comprises the Wan Shou Shan (Longevity Hill) and Kun Ming Hu (Kunming Lake). It lies about ten kilometres from the Hsi Chih Men (West Straight Gate), in the northwest suburbs. Longevity Hill was formerly an extension of the Western Hills. Below the hill is a vast placid lake, and on the slopes of the hill, surrounded by trees, are buildings such as the Fo Hsiang Ko (Pavilion of the Fragrance of Buddha), Chih Hui Hai (Sea of Wisdom Temple). All these, together with the pagoda on top of the Yu Chuan

Shan (Jade Spring Hill) and the range of peaks of the Western Hills, combine to make a fascinating view.

The Summer Palace is over 267 hectares in area, of which the Wan Shou Shan in the north occupies one-fourth, and Kunming Lake constitutes the remaining three-fourths.

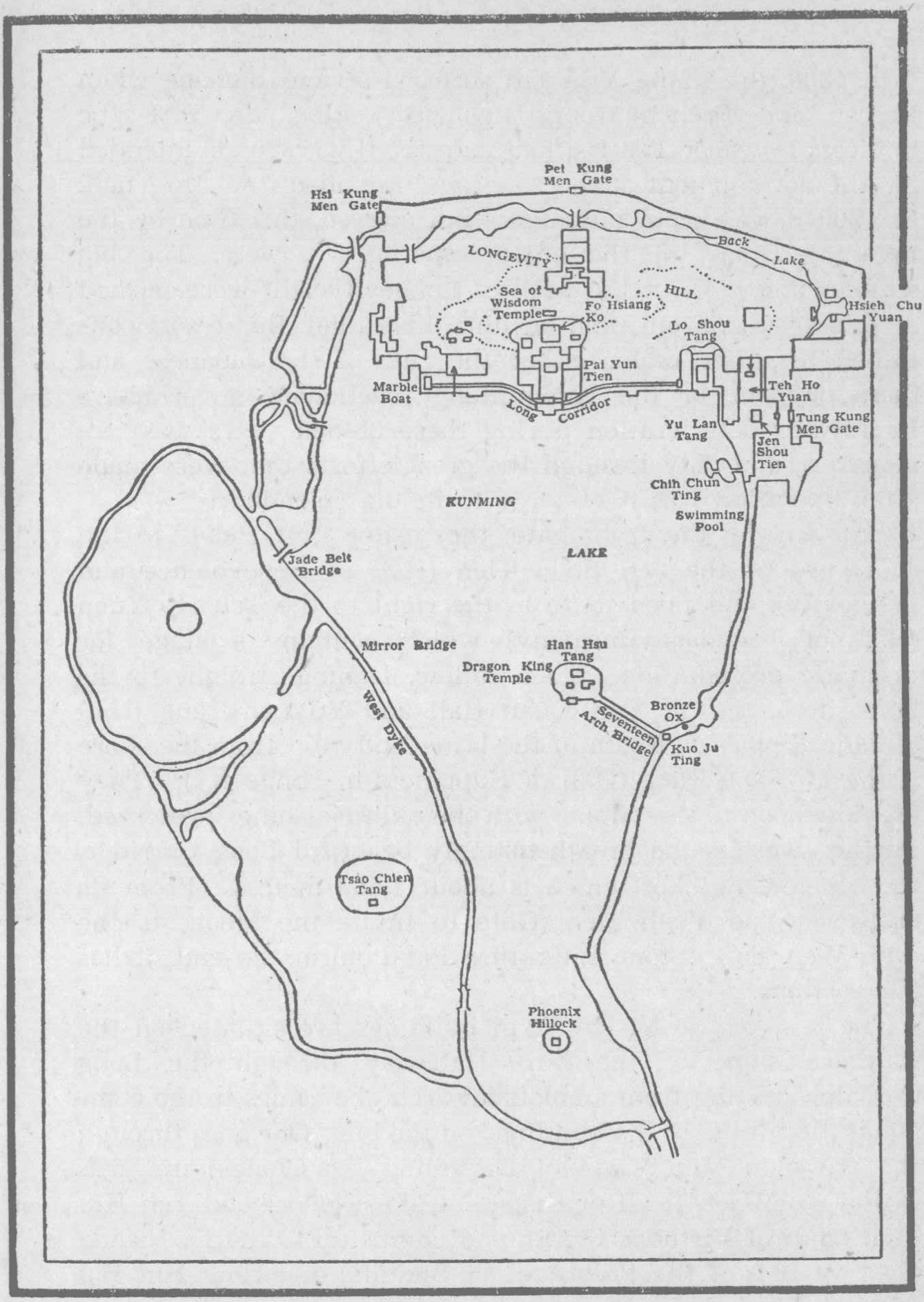
Eight hundred years ago this scenic area had already attracted the attention of the feudal emperors. In 1153, Emperor Wanyenliang of the Kin dynasty built an imperial palace on this site called Chin Shan Hsing Kung (Golden Hill Palace). In the same dynasty, the hill was named Chin Shan (Golden Hill) and the lake Chin Shui Ho (Golden Water River). The latter was also called Chin Hai (Golden Sea), as it had been made into a reservoir. The area as a whole was called Chin Shui Yuan (Golden Water Compound). In the Yuan dynasty, the Golden Hill was renamed Weng Shan (Jar Hill) and the lake was given the name Weng Shan Po (Jar Hill Lake). Kuo Shou-ching, an official then in charge of water conservancy, carried out a scheme of directing more water from the springs at Changping and the Jade Spring Hill into the lake so that it was greatly enlarged and became a genuine reservoir. This helped a great deal to improve Peking's water supply as well as the waterway traffic between the capital and its suburbs.

The Ming court built the Yuan Ching Sze (Temple of Perfect Tranquillity) on the hill and a number of villas along the lake shore, and renamed the place the Hao Shan Yuan (Garden of Marvelous Hills). The name of the lake has been changed many times. Big Lake, West Sea, West Lake, were at one time or another the name of the present Kunming Lake. Emperor Chien Lung of the Ching dynasty changed the name of Jar Hill to Longevity Hill (Wan Shou Shan) in order to commemorate his mother's birthday, and the name Kunming Lake also appeared at that time. He named the place the Ching Yi Yuan (Garden of Clear Ripples), and added many buildings to it. So, through such increments and developments, the Yi Ho Yuan came to its full maturity.

In 1860, the Ching Yi Yuan suffered serious damage when British and French troops invaded Peking. In 1888 the Empress Dowager Tzu Hsi had it restored with funds intended for the development of the Navy and renamed it Yi Ho Yuan. In 1900 it was again plundered and marred, this time by the invading troops of the eight imperialist powers. The big temples and halls at the back of Longevity Hill were burned or destroyed. From then on until liberation, this resort continued to suffer under either the rule of the Japanese and their puppets, or the Kuomintang reactionary government. Its further deterioration during these 30-odd years was tremendous, and only through the great efforts that were made after liberation was it restored to its old splendour.

Entering by the front gate, the visitor first comes to the courtyard of the Jen Shou Tien (Hall of Benevolence and Longevity), and from there to the right to the Teh Ho Yuan (Hall of Virtuous Harmony) which contains a stage for dramatic presentation. Then follow, leading straight to the lake shore, the Yi Yun Kuan Hall and Yu Lan Tang (Hall of Jade Ripples). North of the latter and a bit from the shore is the Lo Shou Tang (Hall of Happiness in Longevity). They are now open to the public, with the old furnishings preserved. Further west is the breath-takingly beautiful Long Corridor, the whole length of which is about 1,500 metres. From its entrance, Yao Yueh Men (Gate to Invite the Moon) to the Shih Wen Ting (Stone Literature Pavilion) at the end, it has 273 sections.

The best of the Yi Ho Yuan buildings are situated on the southern slope of the hill. Half-way through the Long Corridor starting from a colourful arch one comes to the compound that leads to the buildings on the hill. One goes through the Pai Yun Men (Gate of Dispelling the Clouds) upwards to Pai Yun Tien (Hall of Dispelling the Clouds) and Teh Hui Tien (Hall of Virtuous Light), and climbs up to the Fo Hsiang Ko (Pavilion of the Fragrance of Buddha) and Chih Hui Hai (Sea of Wisdom Temple) on the peak. From the peak one



Layout of the Summer Palace

sees not only the compound and park below, but far-away Peking outlined against the southeastern sky.

In between the Long Corridor and the summit buildings and to the right and left of the Fo Hsiang Ko are many other structures of great distinction. At the west end of the Corridor lies the Marble Boat whose hull is made of marble, with cabins of wood.

On the northern slope of the hill, an atmosphere of tranquillity prevails. The winding paths and the crystal-clear Back Lake that lies at the northern foot of the wooded hill, constitute a perspective which reminds the visitor of the landscape in South China. Buildings in this section include the multi-coloured To Pao Ta (Pagoda of Treasures). The Hsieh Chu Yuan (Garden of Harmonious Interest) lies at the eastern end of this section. Its landscaping is believed to be a copy of the Chi Chang Garden on Hui Hill in Wusih, Kiangsu Province. The lotus pond, pavilions standing over the water and the winding verandah in this garden are so charming that it has earned the name the "Garden of the Gardens."

The Kunming Lake is a large expanse of water dotted with a few islets, and with a long dyke. On the islet in the middle of the lake lies the Lung Wang Miao (Dragon King Temple), Han Hsu Tang (Hall of Modesty Cultivation) and others, giving the landscape a fairy-tale atmosphere.

At the south end of the East Dyke lies the well-known Seventeen-Arch Bridge which leads to the Dragon King Temple. The balusters of the bridge are topped by carved lions in various poses and the structure as a whole is a spectacular sight. Along the dyke there are other well-known sights such as the Chih Chun Ting (Pavilion Heralding Spring), Wen Chang Ko (Chamber of Flourishing Literature), the Bronze Ox and the Kuo Ju Ting Pavilion. South of the Wen Chang Ko and bounded by the East Dyke, is a natural swimming pool open in the summer. On the West Dyke, a series of bridges, six all told, are situated. The landscaping is similar to that of the Su Tung-po Dyke on the West Lake

of Hangchow, Chekiang Province. The tallest of these bridges is the Yu Tai Chiao (Jade Belt Bridge), a name that stands for the form of the structure, as it looks like a belt when seen from a distance.

TSE CHU YUAN (PURPLE BAMBOO COURT)

In the western suburbs of Peking, at the intersection of the Peking-Yi Ho Yuan and Peking-Mentoukou highways, a scenic area has been created since liberation, called Tse Chu Yuan.

Three artificial lakes here adjoin each other, and in the centre are two islets. The well-known Chang River and a newly-dug canal from the Yungting River flow south and north of the lakes. Thus the scenery of the Tse Chu Yuan is rich in water. Artificial hillocks have been cast up along the lakes, and small pavilions stand on their ridges. From these elevated places one gets a charming view: the blue water, red wooden bridges, the wooded, winding dyke, and the islets against a background of varying verdure.

The Tse Chu Yuan has a long past. Back in the 13th century it was a reservoir and an important source of water for the city of Peking. In the Yuan dynasty, the reservoir increased its function of water control, since the official in charge of water conservancy, Kuo Shou-ching, had caused a canal to be dug on the upper stretch of the Kaoliang River, where a sluice-gate was built, and waters from Pai Ho Yen and Jade Spring Hill were directed to fill the canal. That canal is the present Chang (Long) River or Yu (Jade) River. When the power of the feudal rulers declined, the lakes were neglected and silted up, and finally ceased to serve any useful purpose.

On the northern shore stands an old temple called Tse Chu Yuan. It was a section of the Wan Shou Sze (Temple of Longevity), built in the Ming dynasty. The Tse Chu Yuan later became so popular that its name was adopted for the

whole area. The western section of the Wan Shou Sze was one of the palaces of the Ching emperors. It now houses a nursery. In the Ching dynasty, whenever the emperor went by boat from Peking to the Summer Palace, the palace was a resting point. Traces can still be found of the two wharfs at the river bank behind the palace. Across the river, on the west side of the Wan Shou Sze, a street styled after the streets in Soochow, Kiangsu Province, used to exist. It was called Soochow Street. In 1860, it was destroyed by the Anglo-French invasion troops. On the eastern shore stands a nine-storeyed pagoda built in the Ming dynasty.

Since 1952, the People's Government has organized the work of the reclamation of the lakes. Roads and bridges have been built, trees and flowers planted, resting facilities added, so as to make the park serve both practical and aesthetic purposes.

The entire compound covers an area of about 24 hectares, half of which is occupied by the lakes. In the winter of 1958, the lakes were further deepened by 1.2 metres. They are now used for breeding and raising fish.

YU YUAN TAN (JADE ABYSS POOL) OR THE ANGLING TERRACE

From San Li Ho, a community outside of the Fu Hsing Men (Gate of Revival) west of Peking, going northward along the banks of a newly-dug stream, one comes to the well-known Tiao Yu Tai (Angling Terrace) or Yu Yuan Tan (Jade Abyss Pool). It is also called Wang Hai Lou (Sea View House). Traces of a former imperial palace can still be found. Two pavilions are situated in the compound, which is shaded by giant trees.

About 900 years ago, the place became known as a scenic spot. In the Kin dynasty it served as a resort for the imperial family, and was therefore widely known in the Ming and Ching dynasties because of the many historical monuments

remaining from the preceding time. In the 38th year of the Chien Lung reign-period (1773) in the Ching dynasty, an imperial palace was built, and the lake was dredged, but it silted up soon afterwards.

In 1956, in co-ordination with the water conservation project on the Yungting River, the People's Government decided to enlarge the lake. Soldiers, workers, students and office workers joined in the excavation work and dug a gourd-shaped lake over 100,000 square metres in area on the south side of the old pool. Trees were planted along all the banks of the new canal and elsewhere, greatly adding to the charm of the place. Originally the lake was surrounded by farm lands, which today are dotted and criss-crossed by modern buildings and roads, presenting a picture of rapid advance. The lake itself is now not only a reservoir, but also a basic part of a scenic area which provides good fishing for whoever cares to indulge in this sport. Many people come for angling or just for a stroll.

HSIANG SHAN (FRAGRANCE HILL)

In the Western Hills, the Hsiang Shan is a place of quiet beauty. The "Sunny Western Hills After Snow," the title of one of the eight well-known views around Peking in the past, originated at this place. On winter days when the snow is fresh, the trees blanketed in white, and the hills seem to undulate into the distance like silver serpents, the charm is indeed unrivalled. In autumn when the maple leaves turn red, the residents of Peking swarm to the spot to enjoy the view of "Hsiang Shan in Red Leaves." On summer days, it is cool here, and the area is a fine resort. Even the rains and clouds of this season have their own charm, as they help to accentuate the verdant hues and changing atmosphere, which suggest ideas in poetry or paintings. As the densely wooded area is surrounded by hills on three sides, spring lingers on here when that season has bowed away elsewhere.

The flowers may have faded on the plains, but here, lilacs and the blossoms of apricot, peach, and pear are still ubiquitous amidst the ever-green pines and cypresses. So, Hsiang Shan's beauty knows no season; it only changes its form.

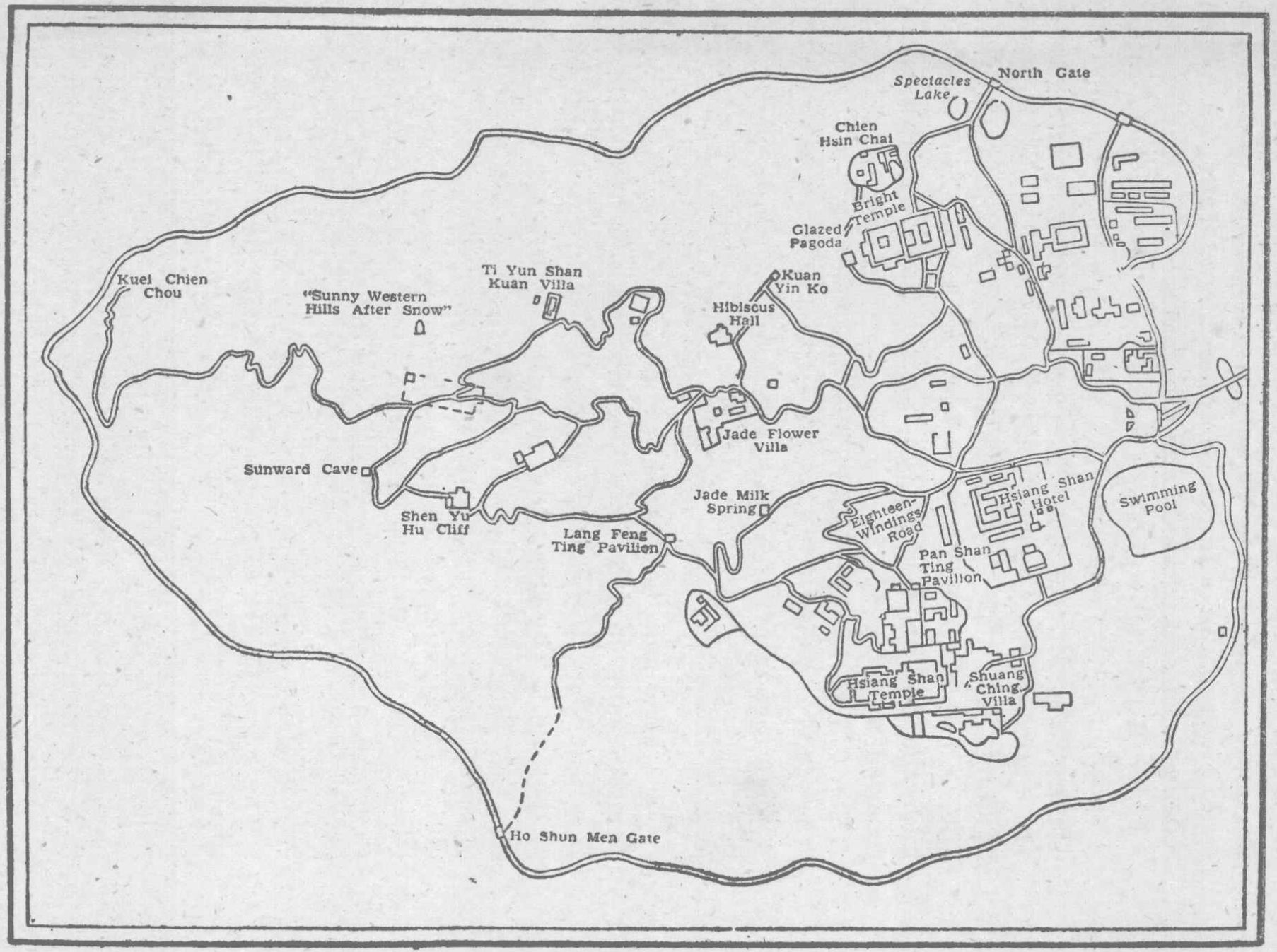
The scenery of the area was well known to earlier generations. Far back in the 26th year of the reign of Ta Ting in the Kin dynasty (1186), a massive Hsiang Shan Temple was erected. Other buildings were added in the Yuan and Ming dynasties. In the Chien Lung period of the Ching dynasty, a great building project was begun and many shrines, terraces, pavilions and pagodas were built. The whole park area was then named Ching Yi Yuan (Garden of Tranquillity and Appropriateness) where 28 views could be counted as making up the garden. Since then, it has been one of the most noted gardens in the western suburbs. In 1860 and 1900, along with the Yuan Ming Yuan (Old Summer Palace), the garden was twice destroyed by the barbaric invaders, first by the Anglo-French troops and later by the allied army of the eight imperialist powers. Most of the buildings then standing are gone. The destruction was so thorough that the reconstruction efforts made in later years were never entirely able to recover the old scale and splendour. During the rule of the warlords, Kuomintang, Japanese and their puppet government in the succeeding periods, a few private villas were added. Many scenic spots were taken over by private individuals and became inaccessible to the public. Those who toured the place then felt that this was "regrettable," but that was all that they could do. As a result, this fine garden was practically deserted before liberation, and ruins lay everywhere. Many exquisite buildings, such as the Chien Hsin Chai (Unbosoming Chamber), were completely dilapidated, the ancient Hsiang Shan Temple was only a pile of rubble, the Glazed Pagoda looked colourless, the Yen Ching Hu (Spectacles Lake) had deteriorated into pools of muddy water and even many of the streams were silted up.

After liberation, Fragrance Hill was developed anew. Reconstruction work during the past few years has restored the resort to its youthful charm. Many new scenic paths have been laid out, flowers and fruit trees have been planted, the dried-up lake is again filled with glassy water, and a swimming pool of 3,000 square metres has been added. Many service establishments have been opened up, including restaurants, tea-houses and shops. The beautiful Hsiang Shan Hotel is one of the facilities opened to the public after liberation. The number of visitors to this scenic spot increases yearly, particularly in the spring and autumn. Then one can often see young people climbing on the precipitous peak of Kuei Chien Chou (Sight That Discourages Devils), holding red flags in their hands, and older folk passing the time in the tea-houses looking at the flowers and the red foliage of the famed maples. Everywhere the vibration of life permeates the air. The bronze bells on the Glazed Pagoda now ring again for the rejuvenation of the garden.

The main places of interest in the Fragrance Hill are as follows:

The Shuang Ching Villa and Hsiang Shan Temple. The Shuang Ching Villa lies on the southern slope half-way up Fragrance Hill. In the north corner of the compound, two springs emerge from the rocks, giving the place its name, *Shuang Ching* or "Two Streams." The water from these springs is not only clear but also rare in North China, for it contains no alkali. It flows along a stone channel into a lotus pond with many gold fish. A pavilion and some rocky prominences can be found by the pond. The Five-Fish Fountain at the villa has been repaired and jets of water again spring out from the mouths of the carved stone fish.

Hsiang Shan Temple lies northwest of the Shuang Ching Villa. It was built along the hill slope in the Kin dynasty and originally had five successive halls and side chambers. It was a big temple. The buildings were burned down by the alien invaders and the only traces that we can now see of the



Layout of Hsiang Shan

old temple are the stone steps and stone columns in the lower section and a flower bed of glazed tiles and a rock screen in the upper section. The side buildings now found in the upper section were built after the conflagration. They have been repaired and redecorated after liberation.

Chien Hsin Chai and Yen Ching Hu. The Chien Hsin Chai (Unbosoming Chamber) was first built in the reign of Chia Ching of the Ming dynasty and reconstructed in later times. The enclosure has a large semi-circular pool. One side has buildings, the other three sides a winding verandah. Artificial hills and a small pavilion can be found in a wooded area behind the buildings. The Chien Hsin Chai was thoroughly repaired in 1958.

Yen Ching Hu (Spectacles Lake) lies northeast of the Chien Hsin Chai. Actually, there are two lakes, connected by a stone bridge, and when the waters reflect the sunlight, the twin lakes resemble a pair of spectacles. Visitors often sit by the lake to enjoy the tranquillity that prevails around it.

Chao Miao and the Glazed Pagoda. The Chao Miao (Bright Temple), built in 1780, lies directly opposite the north gate. It is said that it was built especially for the Panchen Lama of that day. The compound has a red terrace in the Tibetan style, about 30 feet high. East of the temple stands an archway of white marble and glazed bricks and tiles. West of the temple on the slope of the hill is the octagonal, seven-storeyed Glazed Pagoda. Bronze bells hang from each corner of the structure, and when they ring to the blowing of the wind, the pleasing sound breaks the stillness of the hill and offers the visitor an unusual sensuous enjoyment.

The Shen Yu Hu Cliff and Kuei Chien Chou. The cliff lies southeast of the Chao Yang Tung (Sunward Cave). It is precipitous, rising abruptly from the earth, with shrubs and wild flowers clinging to its fissures.

The Kuei Chien Chou is also called the Breasts' Tips Rock. It is the main peak of Fragrance Hill, 550 metres above sea

level and precipitous and lies due west near the wall that encloses the park. Due to its high elevation, it is often beclouded and foggy. From the top of the summit, on a clear day, the Yungting River, Marco Polo Bridge, Shihchingshan, Summer Palace, Jade Spring Hill and even the city of Peking may be visible.

Besides the spots described above, other places of interest scattered in the Fragrance Hill area include the Pan Shan Ting (Half-Way-Up-the-Mountain Pavilion), Lang Feng Ting (Lofty Wind Pavilion), Yu Hua Shan Chuang (Jade Flower Villa), Hsi Yueh Villa, Eighteen-Windings Road, and Yu Ju Chuan (Jade Milk Spring).

Because of the size of the park, many visitors feel at a loss as to which paths to follow in order to make a systematic tour. It is suggested to begin at Kung Men (the Palace Gate), take the second turning and walk northwards and first see the Chien Hsin Chai Chamber. Or, one may strike westwards, bearing right, and make the Yu Hua Shan Chuang Villa the first stop (where there is a tea-house). However, most people start their tour by going southwards along a stone-paved path to the Shuang Ching Villa, then turn northwest to the Hsiang Shan Temple and after that, go north, passing the Pan Shan Ting Pavilion, then due west a good piece to the Shen Yu Hu Cliff, the Chao Yang Tung Cave a bit further west, and continue west until one reaches the Kuei Chien Chou Peak near the park wall. Coming down, one may pass the tablet bearing the inscription "Sunny Western Hills After Snow," then go to the Ti Yun Shan Kuan Villa. In autumn, this is the place to view the red maples on the southwestern slope of the hill. After that, one passes the Shou Kang Chuan (Spring of Longevity and Health), Fu Yung Kuan (Hibiscus Hall) and Kuan Yin Ko (Hall of the Goddess of Mercy), arriving at the Glazed Pagoda, the Chao Miao Temple and the Chien Hsin Chai Chamber. From there you can either go through the north gate of the park to the Pi Yun Sze

(Temple of Azure Clouds) or go southwards, finally turning east to reach the exit.

PI YUN SZE (TEMPLE OF AZURE CLOUDS)

The Pi Yun Sze lies at the foot of the Western Hills. Its landmark, a delicate stone pagoda amidst green trees, can be seen from a far distance. It is called the Diamond Throne Pagoda.

From the bus stop, a stone-paved road leads the visitor to the gate of the temple. Looking up from there, he will see a succession of temple halls built on the slope of the hill. Outside the ancient temple murmurs a small creek. Birds sing as if in response to the water's sound. It is a unique atmosphere, tranquil and profoundly beautiful.

The temple was built in 1366. It was called the Pi Yun An (Nunnery of Azure Clouds). In the Ming dynasty, the eunuchs Yu Ching and Wei Chung-hsien extended the temple at various periods, intending to make it their burial ground, a plan which did not succeed. In 1748 (Ching dynasty), large-scale construction work was done, including the Hall of the Arhats (disciples of the Buddha). The design of the hall was taken from the Ching Tzu Sze of Hangchow, Chekiang Province. The Diamond Throne Pagoda at the rear of the temple was also built at that time. Before liberation, the buildings in the temple were quite run-down. Since 1954, they have been repaired and painted anew, and the Sun Yat-sen Memorial Hall was rebuilt to pay tribute to this great pioneer of the Chinese revolution.

Entering the gate, one sees two giant statues of temple guards, one on each side, both 4.8 metres high. The carving, done in the Ming dynasty, is considered superb and is valued highly in the artistic world. Further up, after the bell and drum towers, lies the Tien Wang Tien (Hall of the Heavenly King) containing a bronze statue of the Maitreya Buddha, also a Ming dynasty work. Behind the hall is the main court

with a pond teeming with gold fish, in red colour. The courtyard has an ancient sal-tree, pines and gingkoes and two stone pillars with Buddhist inscriptions. The main hall holds the statues of the Buddha and his disciples. On the walls, groups of brightly painted clay figures illustrate the story of Hsuan Tsang in search of the Buddhist *sutras*.

The building to the west is the Hall of the Arhats with no less than 508 statues representing the disciples of the Buddha, each in a different pose. Behind the courtyard on the east side lies the Spring Garden, where a spring emerges from the rocks. Here the visitor may see a grotesque tree called the Three Dynasties Tree. The San Hsien Tung (Three Immortals Cave) is another feature of interest in the garden.

Near the Sun Yat-sen Memorial Hall (details of the hall will be found on p. 58 of this book) there are three arches, each built of a different material: one of wood, one of stone and the third of brick. A pair of circular pavilions are found here. At the very rear of the temple, in a grove of pines and cypresses, stands the well-known Diamond Throne Pagoda. It is designed after the Diamond Throne Temple in central India, but the eaves and other decorations are done in the Chinese tradition. The structure is 34.7 metres high and is built entirely of white marble. The foundation is triple-tiered, first two layers which have stairs, and then the third with a number of niches containing extremely fine reliefs of Buddhist images. An internal stairway leads from the bottom up to the platform of the foundation, and on this platform stand five pagodas and two dagobas of the Tibetan style.

WO FO SZE (TEMPLE OF THE SLEEPING BUDDHA)

Wo Fo Sze is situated on the north side of the Western Hills, about 20 kilometres from Peking. In the Tang dynasty it was called Tou Shuai Temple and contained a sleeping Buddha made of sandalwood. In the Yuan dynasty the

temple was greatly expanded (1321). According to the *History of the Yuan Dynasty,* a half million catties of copper was melted in casting this statue of the Buddha. However, the actual weight does not coincide with this record. The same book tells how 7,000 workmen were called to toil on the project, and that it was completed in a second try in the 2nd year of the Chih Shun reign-period of the Yuan dynasty (1331). Its name then was changed to Ta Chao Hsiao Sze (Great Temple to Glorify Filial Piety). It was rebuilt again in the Ching dynasty (1734) and renamed the Shih Fang Pu Chueh Sze (Temple of Universal Spiritual Awakening), although it had been commonly referred to as the Temple of the Sleeping Buddha.

There are many ancient trees in the temple grounds. A glazed tile archway stands in front of the gate. The buildings consist of five successive halls and side shrines and courts. The third hall is the Hall of the Sleeping Buddha, containing the copper statue of the Buddha. It is 5.2 metres in length, and lies in an attitude of sleep with one arm straightened and the other turned to support the head. Surrounding it are twelve smaller statues. It is said that the posture of the group represents a scene in which the Buddha was giving advice under the sal-trees to his disciples while he was ill. To make the setting conform to the story, the temple has a few sal-trees, which are believed to have come from India. The sal-tree has long, narrow, dark-green leaves, and its white flowers blossom, during late spring and early summer, resembling myriads of little white jade pagodas hanging upside down amidst the dark leaves. It is a wonderful sight.

The buildings were completely repaired and redecorated in 1955 under the auspices of the Park Administration of the Peking Municipal Government.

From a door on the west side of the temple compound, a scenic mountain path leads to the Cherry Ditch Garden. South of the temple, the Peking Botanical Garden is being constructed, with an area of over 533 hectares.

YING TAO KOU (CHERRY DITCH) GARDEN

On the west side of the Shou An Hill in the western suburbs of Peking lies the quiet Cherry Ditch Garden, rarely patronized by tourists. Starting from the rear of the Temple of the Sleeping Buddha go westward along the foot of the Shou An Hill until you arrive at a ditch lying between two hills. It is wide at its mouth but narrow in its interior course. The place is called the Tui Ku (Retreat Valley). A stream called the Water-End or Water-Head flows through it, and since it runs all the way to the Temple of the Sleeping Buddha, the visitor may also find his way to the Cherry Ditch by following the stream from the temple. Along the entire course you will find grotesque rocks. At one time the place was filled with cherry trees, but now only the south end of the ditch has a few such trees, although the pretty name of the locality has been retained to this day.

Going east along the same stream, one may see the burnished pebbles on the bottom, and the many gigantic, toughened trees growing on the peaks that rise on either side. As the route leads higher up, the landscape becomes deeper in tone. At the end of the path, a stone bridge connects the two hills. West of the bridge, the gate of the Lu Yen Ching She (Fine Villa on Deer Cliff) stands there inviting the visitors, and behind it the picturesque Cherry Ditch Garden. The entire compound was originally a private villa built on the slope of the hill, and trees and flowers are everywhere. Near the entrance are groves of verdurous bamboo, and along the path leading into the garden the ground is shaded by full-grown trees and seasonal flowers. In spring and summer, the hues and aroma of wild flowers add much to the charm. The many natural rocky cliffs alongside the path present further attractions.

At the end of the stream a spring rises from a huge rock. Beside it is the cool, dark Pai Lu Tung (White Deer Cave) inside of which lies a stone bed. Legend has it that a holy

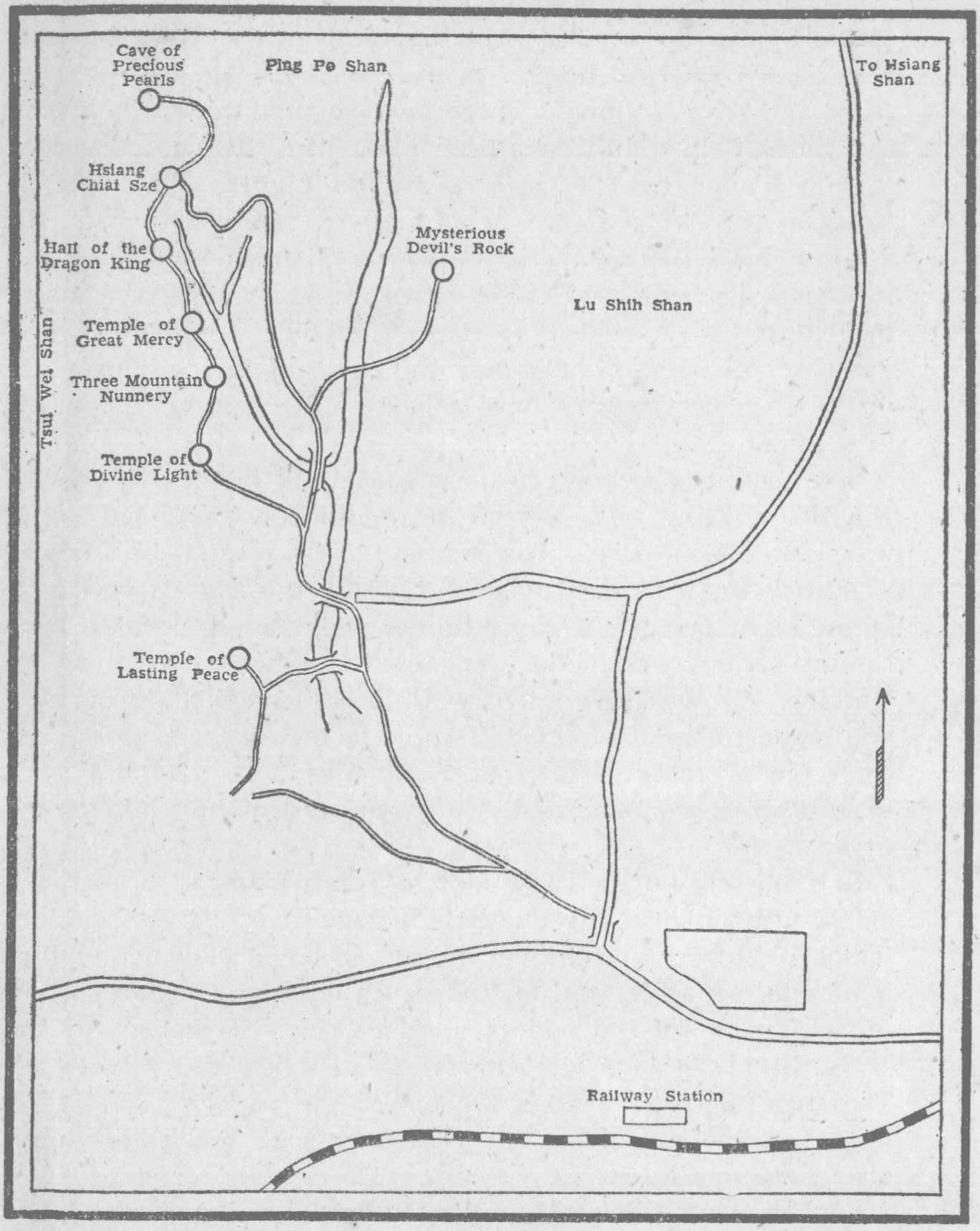
man, roaming through the country on a white deer, saw the beautiful scenery of this place and decided to make it his home. We may doubt the story, but the beauty of the place is undeniable.

Climbing further up, one reaches the peak called Pan Tien Yun Ling (Topmost Cloud Ridge), from which a path leads to the Heh Lung Tan (Black Dragon Pool). From the peak one can see the entire garden below. A few fine buildings are scattered through the woods, and the stream cuts through the middle of the compound; pavilions show through the greenness and wild flowers flourish along the winding paths; the chain of verdurous peaks extends to the north, and a wide expanse of fields lies to the south, all forming a unique composition of natural beauty which makes one oblivious of the time to leave.

HSI SHAN PA TA CHU (EIGHT BIG TEMPLES IN THE WESTERN HILLS)

This spot in the Western Hills near Peking comprises three hilltops called Tsui Wei Shan, Lu Shih Shan and Ping Po Shan. They lie in a semi-circle so that they protect a valley open only to the south, like an easy-chair facing the vast plain. This densely wooded valley possesses rocks of strange shapes and many springs. The eight temples are scattered on the three hills. The rear side of the chain of hills was a base of the Pinghsi Guerrilla Bands during the War of Resistance to Japanese Aggression, and the heroes who stayed there struck heavy blows against the Japanese and the puppet regime troops. In the War of Liberation, the place was also a base from which the People's Liberation Army launched many punishing blows against the reactionary Kuomintang. Many youths of that time began their journey on the revolutionary road at this spot.

The eight temples are still favourite places for sightseers. They are:



Sketch Map of the Hsi Shan Pa Ta Chu (Eight Big Temples in the Western Hills)

Chang An Sze (Temple of Lasting Peace). The temple lies at the foot of the hill. It was first built in the Ming dynasty, and rebuilt in the Ching dynasty. Its halls are divided into front and rear sections. There is an ancient bronze bell, and two pines, believed to have been planted in the Yuan dynasty.

Ling Kuang Sze (Temple of Divine Light). The distance between this temple and the Chang An Sze is less than half a kilometre. Behind the hall, under a cliff, is a gold fish pond in which the biggest of the fish are over one-third of a metre in length. It is said that these fish date from the Ching dynasty. A pavilion built over the water of the pond provides visitors the best spot to have a look at the fish, or to cool off in summer.

Southeast of the pond lies a pagoda built in the 7th year of the Hsien Yung reign-period of the Liao dynasty (1071). It was named Chao Hsien Ta (Pagoda for Beckoning the Divine). The structure was destroyed in 1900 by the aggressive troops of the eight powers. A stone tunnel was later discovered containing a garu-wood box. The box contained a tooth of the Buddha. It was given to the Chinese Buddhist Association and taken to the Kuang Chi Temple in the city, and preserved there for worship. Many other fine carvings and buildings in this area were burned or destroyed by the eight-power invaders.

In 1959, the Fo Ya Ta (Buddhist Tooth Pagoda), in memory of this find, was built by the Chinese Buddhist Association. It has 13 storeys and is over 50 metres high. The foundation is of white marble, and all the eaves have green glazed tiles. Surmounting the pagoda is a gilded top. Towering in the green woods, it can be seen from a distance of 5 kilometres. Two big sal-trees stand southeast of the pagoda. East of it is a tropical tree, the bo. These species are rarely seen elsewhere in China.

San Shan An (Three Mountain Nunnery). The nunnery lies further up from the Temple of Divine Light. The architectural design is one of great delicacy. The path to the main

hall is paved with marble having unique patterns of plants and animals. East of the hall is a loft, used as a resting place. The entrance has a tablet bearing the inscription "Picturesque Blue-Green Hills." From this spot the visitor gets the best view of the beautiful scenery. It is surrounded by trees of all kinds and even on the hottest summer day, visitors will find coolness here.

Ta Pei Sze (Temple of Great Mercy). The path leading from the San Shan An to the Ta Pei Sze is bordered by many grotesque rocks. The temple compound has a grove of verdurous bamboos. The main hall of the temple has statues of the 18 arhats. It is said that they were sculptured by Liu Yuan, a well-known artist of the Yuan dynasty. Two tall gingko trees in front of the hall are believed to be over 800 years old.

Lung Wang Tang (Hall of the Dragon King). The hall is also called Lung Chuan An (Dragon Spring Nunnery). It lies northwest of the Ta Pei Sze. The compound contains ancient cypresses. A spring flows out from behind a stone and finally splashes into a pond one and a half metres deep. In the rear section of the compound lies a building called Wo Yu Ko (Prostrate Traveller's Tower) which provides a vantage point from which to view the scenery of the vicinity.

Hsiang Chiai Sze (Temple of the Incense World). This is the chief temple of the Eight Temples, and is also called Ping Po Sze (Temple of the Levelling Slope). Large in size, it formerly served as the resting place for the feudal emperors when they toured the hills. An imperial palace and a Tsang Ching Lou (Buddhist Scripture Hall) erected in the Chien Lung period of the Ching dynasty still exist within the temple grounds. In the second court from the entrance, there are pines, popularly known as sleeping-tiger pines. Two big sal-trees stand in front of the main hall, and there are rare plants such as magnolia *yulan*. A statue of Kuan Yin (Goddess of Mercy) is kept in the temple. The statue was discovered during the Kang Hsi period of the Ching dynasty. Since the

figure is bearded, it is believed to have been created before the Tang dynasty, for the pre-Tang people thought Kuan Yin was a god instead of a goddess.

Pao Chu Tung (Cave of Precious Pearls). The temple lies on one of the hill peaks. Before its gate stands a wooden archway which can be seen from a far distance. The rocks around the entrance are of a peculiar formation, for they look like chains of pearls in black and white, crystallized together, and the place is named after them. In front of the temple hall is the Tiao Yuan Ting (Observatory Pavilion), and when the visibility is good, the Yungting River and Lukouchiao (Marco Polo Bridge) can be sighted from there.

Mi Mo Ya (Mysterious Devil's Rock). Descending northward from the Pao Chu Tung across a valley and going up hill again, half way to the top of Lu Shih Shan, the visitor will find the Cheng Kuo Sze (Buddhahood Temple). It was first built in the Ming dynasty, and was then called Kan Ying Sze (Temple of Spiritual Response). Later, its name was changed to Chen Hai Sze (Temple to Guard the Sea). The well-known Mysterious Devil's Rock is in this temple.

There are many artificial hills in this place. The rock can be reached by a winding path from a door in the west court of the temple. The rock rises abruptly from a flat spot on the peak of the hill and is so shaped that it looks like the mouth of a roaring lion. Beneath it is a cave which, according to legend, was once the residence of a monk named Lu Shih of the Tang dynasty. There was once a Lu Shih Temple on the hill in the Yuan dynasty, but it has vanished.

TA CHUEH SZE (TEMPLE OF GREAT SPIRITUAL AWAKENING)

To reach this temple one goes from the Summer Palace northward along the highway, and passes Heh Shan Hu, Hsi Pei Wang, Heh Lung Tan, Wen Chuan (Hot Spring) and two other villages, Pei An Ho and Chou Chia Hsiang. The Ta

Chueh Sze Temple lies at the foot of Yang Tai Hill. The wooden framework of the main hall was constructed in the beginning of the Ming dynasty (1368-1644). Near the pavilion in the rear court lies a deep pool whose water comes from a spring which is led out from a marble dragon-head. The pool empties into a stream which flows around the temple to the gate before finding its way down the hill. A She Li Ta (Pagoda of Buddhist Relics) is shaded by a huge slanting pine. The pagoda lies on the highest ground of the temple compound. Its design is similar to that of the White Dagoba in Peihai Park. The octagonal foundation is made of carved white marble. Its slim upper part is fashioned in a series of rings, surmounted by a peaked gilded cover.

The temple has a tablet dating from the Liao dynasty. It was made in 1068 A.D. and records the building of the Ching Shui Yuan (Clear Water Court). This indicates that the temple acquired its name from the spring more than one thousand years ago. During the reign of Emperor Chang Tsung of the Kin dynasty, the temple was one of the Eight Temples in the Western Hills, and was called the Ling Chuan Sze (Temple of the Divine Spring). In 1428 in the Ming dynasty, it was rebuilt and got its present name of Ta Chueh Sze. It was repaired many times during the Ming and Ching dynasties.

The tablet from the Liao dynasty is a highly valuable relic. Although the base is sinking into the ground and the carvings on it have eroded, the characters on the tablet are still recognizable, and impress the visitor with the beauty of simplicity. The tablet was once damaged and broke into two pieces, and the People's Government has not only patched it up but has also built a brick niche to protect it.

The temple garden is decked with many flower trees, the most valuable being the magnolia *yulan* and the sal-trees. There are many other places of interest in the vicinity, all of which can be reached through the paths in the hills. Among these are the Chiu Feng, Chi Wang Fen (Seven Kings' Tombs),

Pu Chao Sze (Temple of Universal Light), Lien Hua Sze (Lotus Temple), and the Yang Garden.

CHIU FENG (VULTURE'S PEAK)

Following the road from the foot of the hill where the Ta Chueh Sze lies, and climbing up the hill, the visitor will reach the peak called Chiu Feng.

Seen from the bottom of the hill, the Chiu Feng distinguishes itself from the chain of peaks by its loftiness. On its top are two huge pines which look like two vultures. That scene gives the peak its name.

From the foot of the hill to the peak is about three kilometres. Half way up, the mountain path divides in two; the eastern one is a broad stairway paved with stones which, after passing the Kuan Yin Sze, winds along a sudden elevation and finally leads to the peak. The western path is a more adventurous trail, as one side of it is a mountain wall and the other an abyss. The two paths join up again when they near the peak.

Here stands a spacious and quiet villa. A small white summer house contains a stone bed. Further up, houses are built on the slope of the hill, and in them many terraces are furnished with stone tables and seats, so that it seems to the visitor as if there were an unknown host who is ever ready to receive his guests.

From the second landing of the stone steps, the first group of building is seen left below. When all the landings have been passed, the visitor is on a terrace with a house. At the edge of the terrace is a stone bench, where one may sit and gaze at the wonderful view. To the southeast lies the vast plain, north, a stretch of hills whose valleys are crowded with peach and apricot trees. The path on the northwest side of the hill leads to the Miao Feng Shan (Peak of Marvel) which may be reached by climbing over a grotesque rock. Seen from here the pair of pines no longer look like vultures. Their roots

push deeply into cleavages in the rocks, and it would take a man with outstretched arms to measure one of the trunks. The trees are believed to be about a hundred years old. They are well-grown, trunks slanting, well-balanced, and now resemble two huge umbrellas furnished by nature. On the very summit, two huge rocks can be seen rising up as if they were two giants on duty to guard the beautiful peak.

TAN CHE SZE (POOL AND OAK TEMPLE)

The temple was built in the Tsin dynasty about the end of the 3rd century A.D. The name comes from the Lung Tan (Dragon Pool) in its compound and the oak trees on the hill. There is a saying that the Tan Che Sze existed before Yu-chow (Peking), which indicates the great age of the temple.

The temple buildings are in three groups or lines. The middle group has three Buddha halls; the Front Hall, Central Hall and Rear Hall. On the east side is a small palace dating from the Ching dynasty. The west side is scattered with halls for reciting the *sutras*, including the Ta Pei Tan (Altar of Great Mercy), Leng Yen Tan (Leng Yen Sutra Altar) and others. Outside the temple gate lies the Ta Yuan (Pagoda Garden) and An Lo Tang (Chamber of Comfort and Happiness).

If the buildings alone are taken into account, the Tan Che Sze is the largest temple now in existence in Peking. It lies in a valley by the Tan Che Hill west of Peking, surrounded by peaks. The region abounds in streams, flowers and trees. According to legend, the daughter of Kublai Khan of the Yuan dynasty became a nun here. The temple still has a "prayer brick" which is believed to have belonged to her.

The middle courtyard, near the east side of the Central Hall, has an ancient gingko tree about one hundred feet in height. It is popularly called the "Emperor Tree," and is believed to have been planted in the Liao dynasty; another

tree of the same species stands opposite to it and is called the "Emperor's Companion." The pines here are very large in size. Other trees include the sal-trees, magnolia *yulan* and valuable fruit trees. From the higher elevation of the Rear Hall compound, the entire temple can be seen spread out below.

The group of buildings to the east are not in the style of temple architecture. Particularly worth noting here is the spring which is led out through a glazed dragon-mouth set in a wall situated beside a bamboo grove. The water then flows into a pavilion with a floor of white marble, on which the figure of a dragon is carved, and the water flows through the twisted body of that sacred beast. Such a design is indeed unique.

The group of buildings on the west side is solemn in appearance. The Buddha halls are either circular or square in shape, and their roofs are covered with colourful glazed tiles. On the highest elevation in the compound stands the Hall of Kuan Yin. Little bronze bells are hung on the corners of this hall, ringing to the blowing of the wind in most pleasing tones.

The An Lo Tang outside of the main gate is rather similar in design to the enclosed small palaces in the Imperial Palaces. There are many fruit trees. The nearby Pagoda Garden has the Monk Pagoda, built in the Liao-Kin period. The garden once had many *che* (oak) trees, but now only one is left, on the east side. A large number of these trees have, however, been planted in recent times.

CHIAI TAI SZE (TEMPLE OF PRIESTHOOD INITIATION PLATFORM)

The Chiai Tai Sze (also called Chiai Tan Sze or the Temple of Priesthood Initiation Altar) is situated at the foot of the Ma An Shan (Saddle Hill) west of Peking, about 8 kilometres north of the Tan Che Sze via the hill path.

The temple became known for its Priesthood Initiation Altar, which has a history of over 1,300 years. Early in the

Tang dynasty, in 622 A.D., a temple called Hui Chu Sze (Temple of Gathering Wisdom) was built on the site. In the Liao dynasty, a monk named Fa Chun built a platform for the initiation of Buddhist priests. The temple was rebuilt in the Ming dynasty and renamed Wan Shou Sze (Temple of Longevity). The marble platform is over three metres high and has an elaborately carved altar. Statues of the gods and carved garu-wood chairs line the platform, all Ming dynasty relics. Other buildings in the temple were built largely in the Ching dynasty.

To the northwest in the compound is a square lofty structure with an inside spiral stairway. Its four walls are covered from top to bottom with little niches holding small Buddha statues. It is therefore called Chien Fo Ko (Chamber of a Thousand Buddhas).

On all sides of the chief halls lie many garden pavilions. The silence, the exquisite buildings and the verdure of the ancient pines and cypresses combine to raise this place to the full rank of "landscape garden." The miniature rocky hills are made of "Taihu Lake stones," and therefore strongly resemble the delicate beauty of the mountain peaks in South China. Set in a background of spring-fed streams and wild flowers, ancient pagodas and tablets, the place is indeed a wonder of design and composition.

Northeast of the Chiai Tan lies the Ta Yuan (Pagoda Garden) with two well-preserved pagodas, one built in the Liao dynasty and the other in the Yuan dynasty. Nearby are two stone tablets, one each from the Liao and Kin dynasties, which are also in good shape. Near the Ta Yuan are three pillars with Buddhist inscriptions inside the balustrades of the Ming Wang Hall. They are hexagonal and octagonal, and inscribed on all sides with Buddhist *sutras*. Two of them were made in the Liao dynasty and the other was erected in the Yuan dynasty. Despite their great age, they are all in perfect condition. Copious wild flowers accentuate the quiet beauty of the temple.

There are also many ancient pines and cypresses, the oldest of which is the pine planted in the Liao dynasty. The well-known "Sleeping Dragon" pines grow here too. There was once a pine which was called the "Sensitive Pine," for if only one branch was moved, the entire tree would shake as if the wind were blowing.

MING TOMBS RESERVOIR

One leaves Peking by the Teh Sheng Men (Gate of Virtue and Victory) and takes the straight highway leading north for about 50 kilometres, until one comes to a region of mountain peaks and valleys. Here, in a spot formerly called the Tien Shou Shan (Hill of Heavenly Longevity), are situated 13 of the Ming dynasty emperors' tombs. Among the mountain ridges, a man-made lake 74 metres above sea level appears on the horizon. This is the Ming Tombs Reservoir.

In all the years past, this arid area produced nothing but dusty wind and boulders, and in the rainy season during the summer, the rampant floods often brought disaster to the vicinity. During more than 230 years as rulers, the Ming dynasty emperors centred their attention solely on exploiting the place as their burial grounds, and nothing was done in the way of water conservation to relieve the distress of the people.

In 1958, the people of Peking, animated by the great leap forward going on throughout the country, decided to do away with the floods of the area once and for all and in an upsurge of energy built the Ming Tombs Reservoir in the short space of half a year. The reservoir has 20 times the capacity of the Kunming Lake at the Summer Palace. To heighten the event, all the members of the Central Committee of the Chinese Communist Party, and Party secretaries of the provinces and municipalities, led by Chairman Mao Tse-tung, on May 25, 1958 participated in the construction work as common labourers, which added great honour to the reservoir.

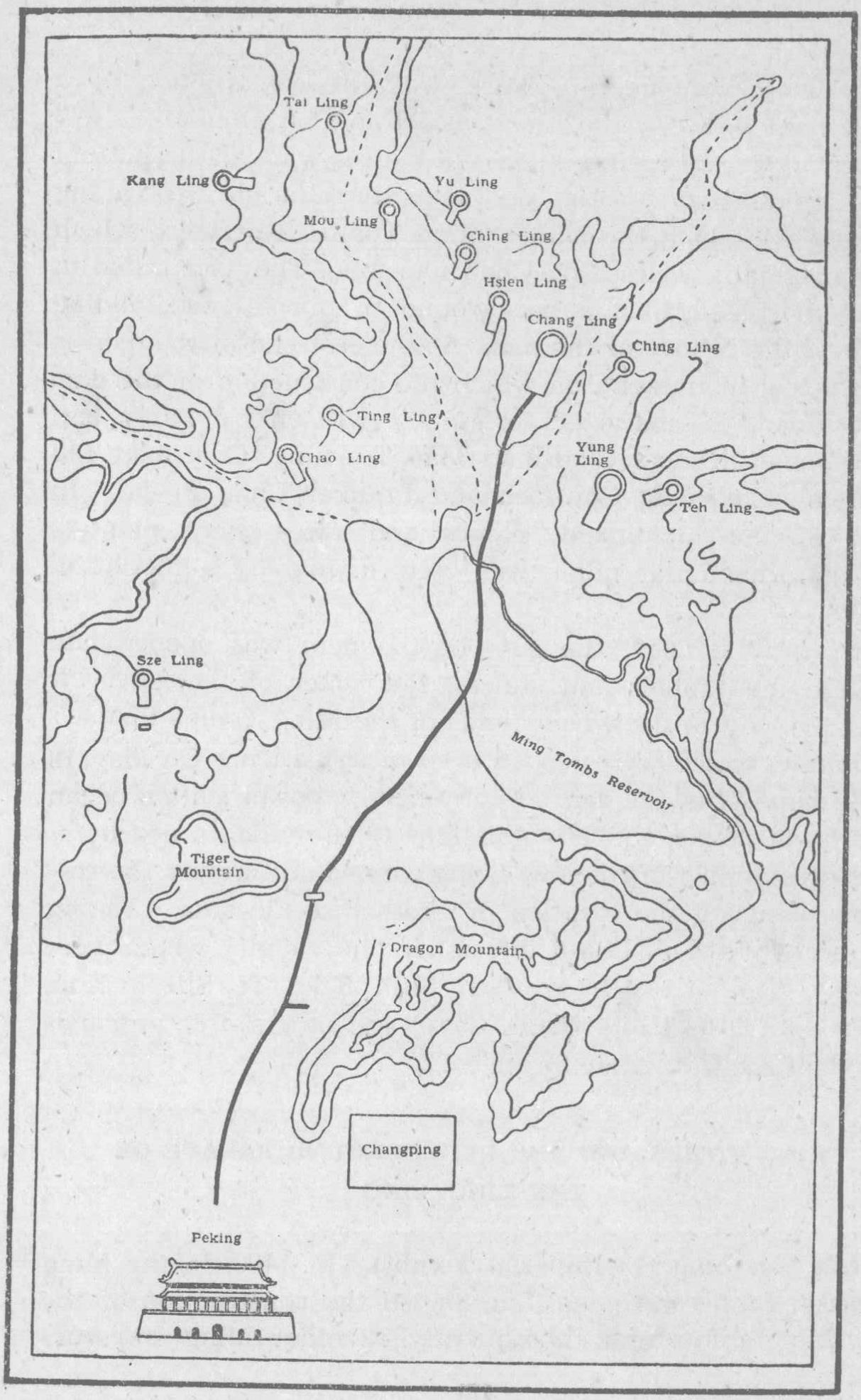
The major engineering work was the construction of a check dam between the Mang and Han Pao Mountains, 627 metres across, 29 metres high, 179 metres wide at the bottom and 7.5 metres wide at the top. On its south facade are five big characters bearing the name "Ming Tombs Reservoir" which were originally written by Chairman Mao. They are inlaid in white marble against a background of purple rock, adding much to the beauty of the dam. At the east end of the dam is a memorial monument, on which the construction of the dam is recorded, in characters originally written by Party and Government leaders Chairman Mao Tse-tung, Chairman Liu Shao-chi, Chairman Chu Teh and Premier Chou En-lai. In front of the monument, cloves and roses were planted, and an ornamental pillar was erected, making a miniature garden.

On April 4, 1959, the gate of the dam was opened and through the tunnels and sluices, the water of the reservoir flowed slowly to the wheat fields of the Ming Tombs People's Commune, which were just in need of irrigation. On May 18 of the same year, the dam's hydro-electric power station began generating power and brought light to the villages nearby.

Afforestation work is now being carried out around the reservoir, assuring the creation of another scenic area. Taking into account the places of interest in the vicinity which were already popular, such as Chui Shih Kou, Te Sheng Kou, Hsien Jen Tung (Holy Man's Cave) and others, this region is developing into a great forest park.

MING TOMBS AND THE UNDERGROUND PALACE OF THE TING LING

Shih San Ling (13 Imperial Tombs). In 1409, in the Ming dynasty, Emperor Cheng Tsu started the construction of the first Ming tomb, and subsequently 12 other Ming emperors



Sketch Map of Ming Tombs

and their queens were buried in that area. The titles of the Ming emperors and the names of their tombs are as follows:

Posthumous Title	*Title of Reign*	*Name of Tomb*
Cheng Tsu	Yung Lo	Chang Ling
Jen Tsung	Hung Hsi	Hsien Ling
Hsuan Tsung	Hsuan Teh	Ching Ling
Ying Tsung	Cheng Tung, Tien Shun	Yu Ling
Hsien Tsung	Cheng Hua	Mou Ling
Hsiao Tsung	Hung Chih	Tai Ling
Wu Tsung	Cheng Teh	Kang Ling
Shih Tsung	Chia Ching	Yung Ling
Mu Tsung	Lung Ching	Chao Ling
Sheng Tsung	Wan Li	Ting Ling
Kuang Tsung	Tai Chang	Ching Ling
Hsi Tsung	Tien Chi	Teh Ling
Yi Tsung	Chung Cheng	Sze Ling

The tombs are scattered over a basin approximately 40 square kilometres in area. The basin's east, west and north sides are screened by mountain ridges, while the south pass is shaped like the mouth of a bugle, facing the Peking plain. The entrance of the pass is guarded by the Dragon and Tiger Mountains.

When one approaches the Chang Ling, the first structure that comes into view is a big marble archway erected in the 19th year of the Chia Ching reign-period of the Ming dynasty (1540). The carvings on it were finely done and are still in good shape. One kilometre farther on, the visitor comes to the gate of the mausoleum, called the Ta Hung Men (Great Red Gate). Inside the gate stand ornamental pillars and the small pavilion which houses the stone tablet. Further in are the famed 24 stone beasts and 12 statues of men which stand on either side of the road. The 24 beasts are 4 each of: lion, *hsia chai* (a unicorn-like animal) camel, elephant, unicorn and

horse; and the 12 statues of men represent 4 each of: the military officer, civil officer and officer of merit. They are carved in marble. After the statues lies the Ling Hsing Men or Lung Feng Men (Dragon and Phoenix Gate) from which the Chang Ling is visible in the midst of pines and cypresses.

The Chang Ling is the most grandiose of the Ming Tombs. In front of the tomb is the Ling En Tien (Hall of Benefaction) on a three-tiered white stone foundation. The design of the hall is rather similar to that of the Tai Ho Tien in the Palace Museum, although it was built much earlier than the latter. The most impressive sight in the hall is the several dozen big columns, 10 metres high, and so big that two men would not be able to cover the circumference with their arms stretched out. Each of these columns is made of a whole trunk of the *nanmu* tree. At the rear of the Ling En Tien stands a brick structure resembling a gate-tower in design, called the Square City. From the wall of this city rises a tower called the Ming Lou. It has two layers of eaves. Inside is a cinnabar tablet bearing the inscription "the Tomb of Emperor Cheng Tsu of the Great Ming." To the rear lies a mound one kilometre in circumference. The mound has a densely wooded crest and under this lies the Underground Palace.

Other mausoleums are similar in layout but smaller in scale.

For the burial of the 13 Ming emperors and their 20 spouses, the people of this area went through much hardship. The construction of a mausoleum would often take from several years to two or three decades. Considering the technical level and facilities available to the workmen of that time, the transport alone of these huge *nanmu* trees from the remote parts of South China must have required a tremendous amount of labour. It is obvious that the building of the Ming Tombs brought immense distress to the labouring people of the Ming dynasty.

In the War of Resistance to Japanese Aggression, the area was a base for guerrilla activities, and many stories about the Eighth Route Army, which fought here, circulate in the

vicinity. The invading Japanese imperialist troops plagued the place and damaged the historical monuments. Since 1955, the People's Government has been engaged in the restoration and repair of the Chang Ling, Ching Ling and Yung Ling. In 1956 it began to excavate the Underground Palace at the Ting Ling for scientific research. The Underground Palace had never been discovered before, so carefully had its entrance been hidden since the time of the Ming dynasty.

Ting Ling. This mausoleum lies southwest of the Chang Ling, under the Ta Yu Shan Mountain. It is the tomb of Chu I-chun (Wan Li). He was the 13th emperor of the Ming dynasty. He ascended to the throne at the age of 10, and died in the 48th year of the Wan Li reign-period after a rule of 48 years (1573-1620). The construction work on the mausoleum started in the 12th year of his reign when he was only 22 years old. At the time this extravagant design was being carried out, Nurhachu of the Nuchen tribes in the northeast had risen to power, and in the interior, peasant revolts such as that led by Yang Ying-yu were widespread. These threatening events did not seem to have affected the feudal emperor, for he went on to ruthlessly exploit the resources and manpower of China for his grandiose mausoleum.

The underground buildings consist of three successive halls; the one in the middle has doorways on both sides leading to the two annexes. Therefore, there are altogether five connected chambers, grandiose in conception, making up the Underground Palace. The buildings are all stone structures without columns or beams. Each door is made of a whole piece of marble, and the cross beam over the front gate is cast in bronze. In the middle hall, the sacrificial hall, are three carved marble thrones, and in front of each was a set of five glazed pottery altar-pieces (two pricket candlesticks, two beakers and an incense burner). Before each set of the altar-pieces is a big porcelain tub that contained sesame oil and a wick; it used to be lit and was called the "everlasting lamp." The hall in the rear is even bigger. Inside, on a

stone platform about one foot high, three coffins were found. The middle one was the emperor's, and the left one was his First Empress Hsiao Tuan's and the right one, his Second Empress Hsiao Ching's.

The emperor's coffin contained a gold crown and other articles of incredible luxury. In the rear hall are 23 trunks containing empresses' headdresses, basins and bowls made of gold, jade belts and embroideries. The excavation of the Ting Ling has enabled us to understand the tomb system of the Ming emperors, and to expose their waste and extravagance and the enslavement of the people by the feudal rulers. It has also given us new proofs of the fine craftsmanship in the objects of art created during the Ming dynasty and of the achievement of the labouring people of that time, all of which provides us with the material for scientific research. The place will be made into a museum.

THE GREAT WALL, CHUYUNGKUAN PASS AND PA TA LING HILL

Outside the Nankou Pass on the Peking-Paotow Railway, the wonder of the Great Wall comes into sight. One sees it like the coils of a huge serpent, now plunging out of sight into a valley, now reappearing only to disappear again, until the last distant glimpse shows it winding away into the far-off horizon.

From its starting point at Chiayukuan Pass in the deep interior to Shanhaikuan Pass near the sea, the total length of the wall is 12,000 *li*.[1] That is why it was given the name Wan Li Chang Cheng (Ten Thousand *Li* Long Wall).

The wall was begun over 2,500 years ago near the end of the Chou dynasty. In the Chin dynasty, the work was greatly expanded, while in the Han and Tang dynasties, extensions were made and consolidation work was done. Before the Ming dynasty, it was built of dirt and mud bricks, but after

[1] A *li* is about ⅓ mile or ½ km.

that, the surface of the wall was covered with bricks and stone slabs. It is 6.6 metres high and 6.5 metres wide at the bottom and 5.5 metres wide at the top. Surmounting the wall are ramparts on the inner side and battlements facing outward, both of them are 1 metre high. Between the ramparts and battlements is the roadway. The construction of such a pile of masonry over the steep ridges and deep valleys was indeed formidable. Taking the total length as 5,000 kilometres, the body of the wall alone required 150 million cubic metres of earth and 50 million cubic metres of rocks and bricks, not including transportation, supplies, and the foundation work.

Along the course of the wall, there are many passes of strategic importance, among them Chuyungkuan and Pa Ta Ling Passes. They were the celebrated points which all good military strategists of ancient times fought to hold.

Chuyungkuan Pass is situated north of Nankou. It is a narrow gap guarded by high peaks, on which green plants flourish. It used to be one of the "Eight Views" of Peking. Westward near the gate of the pass lies the Yung Tai (Cloud Terrace), a marble structure originally meant to be the foundation of a building. The structure of its archway is rare in ancient Chinese architecture. Carvings are found both inside the archway and on the doors. Inside are reliefs of the vivid figures of the traditional four Buddhist temple guards and between them are extracts from the Buddhist *sutras*, carved in six languages: Sanskrit, Tibetan, Mongolian, Tangut, Uighur and Han. The place is a highly valued source for researchers specializing in Buddhist *sutras* and ancient languages. The ceiling of the arch is carved with patterns of stramonium, and in each pattern is a little image of Buddha. They represent the best of the carving done in the Yuan dynasty.

The next point of interest is the Ching Lung Chiao (Green Dragon Bridge) Station 10 kilometres away. Here stands the bronze statue of Chan Tien-yu. Chan (1860-1919) was a well-known engineer who personally surveyed and designed the Peking-Paotow Railway, which had to cross difficult mountain

terrain, a project which foreign engineers deemed it impossible for Chinese to do. He also invented the coupling of railway cars, a great contribution to the railway engineering of the world. About 1 kilometre to the northwest lies one of the peaks of the Great Wall, Pa Ta Ling, more than 1,000 metres above sea level. This hill is about ten kilometres from Chuyungkuan Pass. One of the cliffs at Pa Ta Ling Hill is carved with two big characters meaning "natural barrier," which rightfully depicts the effect of the precipitous slopes that mark the area. Outside of Pa Ta Ling Pass, two fortified gates were built in the Ming dynasty; the one on the west was named the Key of the Northern Gate, and the one on the east, the Outer Fortress of Chuyungkuan.

Looking westward from the top of the gates, as far as the eye can see there is nothing but the rising and falling of mountain crests, and in the midst of them the only artery is the narrow pass. Near the wall at the north side of Pa Ta Ling stands a big rock called the "Rock to See Peking," from which the city may be sighted when the visibility is good. From the rock one may climb a mountain slope and mount the stone steps of the Great Wall to reach the summit. Looking down, one sees the Great Wall below like a huge serpent wriggling through the mountains. Northwest is the celebrated Kuanting Reservoir, in the Huailai Basin. The People's Government has now repaired this section of the Great Wall, and the width at the top of the wall allows five or six horses to ride abreast.

LUKOUCHIAO (MARCO POLO BRIDGE)

The Lukouchiao on the Yungting River (once called the Lukou River) lies about 15 kilometres west of Peking's Kuang An Men. "The Morning Moon at the Lukouchiao" was said to be one of the "Eight Views" around Peking. In olden times, the travellers who were on their way to Peking had to start their trip early and often reached the bridge at dawn,

when the view of the river, enhanced by the moon that still lingered in the sky, was at its best. Hence the name "The Morning Moon at the Lukouchiao."

The bridge is situated on the main artery leading into Peking from the west. This was formerly the only gateway for overland traffic between Peking and South China. The building of the bridge was begun in 1189 in the Kin dynasty under Emperor Wanyenyung, and finished in 1192 under Emperor Wanyenching. Later the Venetian traveller Marco Polo crossed the bridge on his way to Peking and described it in his book as one of the wonders of the world, and incidentally gave it the name by which it is known to Europeans. The original name of the bridge was Kuanglichiao, although the local people always called it the Lukouchiao. From the year construction began, the bridge has had an unbroken history of 770 years. The engineering work is magnificent and the body of the bridge is still extremely sturdy. The whole work was based on the rich knowledge of the hydraulics of the Yungting River possessed by the labouring people of that time. It is built of white marble, and is 235 metres long. It has 11 arches. At one end of it are two stone tablets. One records the repairing of the bridge in 1698 in the Ching dynasty; the other bears the inscription "The Morning Moon at the Lukouchiao." The balustrades are made of 140 carved pillars on each side, each topped with a carved lion holding cubs, no two the same. At both ends of the bridge are a pair of stone elephants and other stone statues of beasts standing guard.

It was here on July 7, 1937, that the Chinese people began their War of Resistance to Japanese Aggression. The city of Wanping still stands by the bridge, only the blaze kindled by the aggressors has vanished.

The Yungting River was also called the Wuting River (Unpredictable River) because it so often brought disaster to the area through its severe floods. Today the upper reaches of the river has the Kuanting Reservoir, and an irrigation system

is being established in the lower reaches. These achievements of water conservation have succeeded in making clear and placid water flow under the Lukouchiao.

Tourists particularly enjoy the scenery at the bridge. At night, the reflection of the red glare from the Shihchingshan Iron and Steel Works adds to the view.

SHIH CHA HAI (LAKE OF TEN MONASTERIES)

Shih Cha Hai is a well-known scenic spot in north Peking. It consists of three connected lakes, covering a wide area west of the Ti An Men (Gate of Earthly Peace) and the Drum Tower to the Teh Sheng Men, a main gate in the northwestern wall of the city. The lakes lie north of Peihai Park and are noted for their tranquil surroundings.

Their names are Shih Cha Chien Hai (Front Lake of Ten Monasteries), Shih Cha Hou Hai (Rear Lake of Ten Monasteries) and Chi Shui Tan (Water Reserving Pool). The name Shih Cha Hai originally belonged to a Ming dynasty temple west of the Rear Lake; later the people adopted the name for the entire area.

In the middle of Front Lake is a densely wooded islet. Yin Ting Chiao (Silver Ingot Bridge) lies on the northern shore. The Rear Lake is the largest of the three. From a hillock on its southern shore, one can see the entire lake. East of this lake lies the Water Reserving Pool, a very quiet spot, with an islet near its northern shore. On the islet is the Hui Tung Temple. A huge rock at the rear of the temple resembles a chicken standing next to a crouching lion. According to legend, this rock is the remains of a shooting star that fell down more than a thousand years ago. It was named the "Chicken-Lion Rock" or "Chicken Rock," and the pool nearby was called the Chi Shih Tan (Chicken Rock Pool). In later times the name became Chi Shui Tan (Water Reserving Pool).

In the Yuan dynasty, Shih Cha Hai was a busy terminus of water transport and harboured all the ships carrying grain to Peking via the Grand Canal. A book published at that time describes the scene as "the sails stretching along a distance of five kilometres, beclouding the mountain as well as the sun." In the Ming dynasty, the port stopped functioning because of the silting up of the waterways, and the lake was consequently blocked. On the eve of liberation, it was no more than a pool of turbid water surrounded by weeds. After that, a thorough dredging was done and stone embankments were built under the auspices of the People's Government. A green iron railing was installed around the shore and benches were set out. To add to the beauty of the grounds, numerous trees were planted. In summer, the lakes are full of row boaters, while in winter, the skating rink is popular. The west shore of the Chi Shui Tan has an area for fishing. West of Front Lake lie a sports ground and a swimming pool. The Peking Navigation Club and a children's playground are situated near Rear Lake. This park area is a favourite with the people of Peking and hundreds go there every day to seek pleasure or for physical exercise.

YUNG HO KUNG (TEMPLE OF HARMONY AND PEACE)

Yung Ho Kung is a well-known lama temple in northeast Peking, situated north of Pei Hsin Chiao. After liberation the temple was completely repaired and restored to its old magnificence.

The place was originally the residence of Emperor Yung Cheng of the Ching dynasty before he ascended to the throne. After that, half of the compound was turned into a lama temple of the Yellow Sect, and the other half was retained by the emperor as one of his palaces, which later was completely destroyed in a fire. In the 3rd year of the reign of Yung Cheng (1725) the temple was named Yung Ho Kung.

The main buildings of the temple consist of five big halls. The first one, Tien Wang Tien (Hall of the Heavenly King), contains a huge statue of the Maitreya Buddha. Flanking it are the images of four Heavenly Kings. A small pavilion in front of the second hall houses a tablet with inscriptions in Mongolian, Tibetan, Manchu and Han languages. The second hall bears the name of Yung Ho Kung and contains a statue of the Buddha and statues of 18 arhats, or disciples of Buddha. The third hall in succession is the Fa Lun Tien (Hall of the Wheel of Life), with a bronze statue of Tsong-kapa, the founder of the Yellow Lama Sect. The statue is over 10 metres high. Behind it is a Hill of Arhats, a sandal-wood carving showing the figures of the 500 arhats, very delicately done. Two walls of the hall are covered by two huge murals based on Buddha's life, and show him preaching. On top of the golden-tiled roof of the hall stand five small pavilions; the middle one is larger than the rest. Surmounting these pavilions are five little pagodas.

Behind the Fa Lun Tien lies the biggest building in the enclosure, the Wan Fu Ko or Ta Fo Lou (Tower of the Great Buddha). It is a three-storeyed hall with pavilions on either side, connected with the hall through overhead passages. In the middle of the hall rises the colossal statue of the Maitreya Buddha carved from the trunk of a single sandalwood tree. It is 33 metres high (25 metres above the ground, 8 metres under). The head of the figure almost touches the ceiling, and only with heads bent back can the visitors see the face of the statue.

The last hall is the Sui Cheng Tien, also filled with Buddhist images. Besides these successive halls, there are a number of side shrines, courts, and pavilions. Inside the gate of the temple stands the Yung Ho Men, in front of which there are a pair of huge bronze lions, two pavilions and several glazed-tile arches.

KUO TSE CHIEN (IMPERIAL ACADEMY)

The Kuo Tse Chien is situated inside of the An Ting Men. It was also called Tai Hsueh, meaning the Imperial Academy. During the feudal dynasties it was the highest institute of learning in the land. The building was first erected in the Yuan dynasty in 1287 A.D., and was extended and repaired in both the Ming and Ching dynasties. It was completely rebuilt when it was used to house the Metropolitan Library.

Upon entering the enclosure, one sees the "Pi Yung," in the middle of the courtyard. It is a square wooden structure with two layers of eaves and a yellow glazed-tile roof surmounted by a gilded ball. It is surrounded by a moat with marble balusters. This was where the emperor gave his lectures, and when the Academy was in session, the court officials and students of the Kuo Tse Chien would sit here in a circle.

In the enclosure at the rear lies the Yi Lun Tang. Here the president and the tutors of the Imperial Academy gave their lectures.

KUNG MIAO (CONFUCIAN TEMPLE)

The Kung Miao is situated east of the Imperial Academy. It was built in the Yuan dynasty, and repaired in the Ming and Ching dynasties. After liberation, it was again repaired. The temple courtyard is shaded by ancient pines and cypresses. As usual with a Confucian temple, the main hall is called the Ta Cheng Tien (Hall of Profound Learning) and contains the tablet bearing the sage's name.

The temple used to have ten *shih ku* (stone drums) believed to be over 2,000 years old and highly valuable. They were made either in the Chou dynasty, or as some believe, in the Chin dynasty. On these stone drums, inscriptions in the type of characters used on ancient seals can be seen. The drums are now in the Museum of Chinese History. The stone drums

at present displayed in the temple are replicas made during the Chien Lung period in the Ching dynasty. The west and east side-shrines used to hold the tablets inscribed with the names of the 72 disciples of Confucius and other eminent scholars throughout Chinese history, but they were lost before liberation.

Outside of the Ta Cheng Men (Gate of Profound Learning) in the first compound of the temple stand more than 190 large dedicatory monoliths bearing the names of the palace graduates from the Yuan, Ming and Ching dynasties.

HUANG SHIH CHENG (THE IMPERIAL ARCHIVES)

Situated at the south end of Nan Chih Tse just east of Tien An Men Square, the Huang Shih Cheng was erected in 1534 (Ming dynasty). It was rebuilt in the Ching dynasty, the original design being retained. The main building of the compound is the old Imperial Archives, where the documents of the emperors used to be stored for safekeeping. It is a vault built entirely of stone and brick, and has therefore been called the Beamless Hall. The side halls to the east and west are wooden structures for ornamental purposes only. Inside the vault is a stone platform 1.5 metres high, 43 metres long and 8 metres wide. On it are 153 gilded, wooden trunks bound in copper, lined up neatly in rows. They are carved with patterns of clouds and dragons. In these trunks the *Documentary Records of the Current Dynasty* and the *Sheng Hsun* (Imperial Edicts) of the Ming and Ching dynasties and other valuable books were kept. The unusual architectural design and the copper-bound trunks originated from the ancient idea of "Gold Cupboard and Stone House." The chief purpose of the vault was to protect important books and documents from fire and moisture. It is now the only remaining structure of the "Eastern Palaces" of the Ming dynasty.

In 1956, the State Archives Bureau of the People's Government rebuilt the halls. They are now under the care of the First Historical Archives.

KU LOU AND CHUNG LOU (DRUM TOWER AND BELL TOWER)

Ku Lou (Drum Tower) is situated at the north end of Ti An Men Ta Chieh, not far from Hou Hai (Rear Lake). The present structure was erected in 1420 in the Ming dynasty. The site is just east of the old Yuan dynasty drum tower built in 1272. At that time, the site was the centre of the capital — Tatu or the Great Capital — of the Yuan dynasty.

The present tower was built on a brick terrace. Its red walls and green tiles constitute a magnificent landmark. This tower and the Bell Tower lie at the end of the central axis of the city of Peking. Formerly the Drum Tower served the function of a clock tower during the daytime. It had a clepsydra, and a drum was beaten at regular intervals. Now it is the home of the Cultural Centre of the East City District of Peking.

Just north of the Drum Tower lies the Chung Lou (Bell Tower). With walls in grey and tiles in green, the stone and brick structure is a sturdy piece of architecture. The tower stands on the ground that previously held the Central Chamber of the Wan Ning Sze (Temple of Ten Thousand Tranquillities) in the Yuan dynasty. The first Bell Tower was built in the Yung Lo reign-period of the Ming dynasty, but was destroyed by a fire. The present tower was erected by Emperor Chien Lung of the Ching dynasty. It used to contain a huge iron bell, but this was removed to the rear of the Drum Tower, and a new bell made of bronze took its place. The bell was used to sound the hours at night in the olden days.

The two towers, one red, the other grey, one massive, the other slender, together with Coal Hill to the south, form a harmonious architectural balance.

FA YUAN SZE (TEMPLE OF THE SOURCE OF BUDDHIST TEACHING)

The temple lies outside of the Hsuan Wu Men south of the Inner City. It was formerly the Ming Chung Sze (Temple in Honour of the War Dead) erected in 645 A.D. during the Tang dynasty. At that time, there was a lofty brick pagoda. Traces can still be found in this temple of the old Tang dynasty city of Yuchow, and here Emperor Ching Tsung of the Sung dynasty was confined while he was a captive of the Kin regime. It was rebuilt in 1734 in the Ching dynasty and has since then been called Fa Yuan Sze.

After liberation, the buildings were repaired. The old halls and shrines include the Ta Hsiung Pao Tien (Hall of the Great Buddha), Ming Chung Tai (Terrace in Honour of the War Dead of the Tang Dynasty), and the Ta Pien Chueh Tang (Hall of Universal Spiritual Awakening). The Monk Hsuan Tsang Memorial Hall has been added, in which the skull and writings of the celebrated monk are displayed. The Tsang Ching Lou (Hall of Buddhist *Sutras*) contains many ancient Buddhist pictures.

The temple is known for its lilac bushes and contains many ancient monuments and monoliths of all eras. It is now the home of the Chinese College of Buddhism.

KUANG CHI SZE (TEMPLE OF BROAD CHARITY)

The temple is situated at the eastern end of Yang Shih Ta Chieh (Sheep Market Street) in the western section of the Inner City and is one of the best-known temples of Peking. It was built over 800 years ago in the Kin dynasty and was repeatedly repaired and reconstructed in the Ming and Ching dynasties. It is now painted anew, and serves as the home of the Chinese Buddhist Association.

The first hall is the Hall of the Heavenly King, flanked by two towers, the drum and bell towers. The Main Shrine lies in the centre of the compound, and contains the statues of the San Shih Fo (Buddhas of the three ages, past, present and future). Behind this is the Yuan Tung Pao Tien (Hall of Perfection) containing a bronze statue of Kuan Yin (the Goddess of Mercy) which has eleven faces. The last hall is the To Pao Tien (Hall of Treasures) in which valuable souvenirs received by the Chinese Buddhist Association from abroad are kept. The second storey of this hall is the She Li Ko (Buddhist Relics Room), where three volumes of Buddhist *sutras* in Tibetan, printed in the Ming dynasty, are preserved. To the left of this building lies the room where many of the ancient Buddhist papers and art objects are kept.

PAI TA SZE (WHITE DAGOBA TEMPLE)

Pai Ta Sze is situated inside of the Fu Cheng Men in the western section of the city. The White Dagoba in the temple is the twin of the one on the islet in Peihai Park. It was built in 1096 during the Liao dynasty and reconstructed in 1271 in the Yuan dynasty, when the stone balusters were added. The temple Sheng Shou Wan An Sze (Temple of the Emperor's Longevity and Safety) was erected on the site in 1279 but was destroyed by fire 12 years later. In 1457, during the Ming dynasty, the temple was replaced by a new one named Miao Yin Sze (Temple of Divine Retribution) which is the Pai Ta Sze of today.

The dagoba stands in the back of the temple, and has a base over 30 metres in circumference. The upper part of the structure is like the tip of an auger with 13 rings, topped by a round, engraved copper plate, the edge of which is hung with iron bells. A small bronze pagoda is placed on the copper plate.

LI PAI SZE ON NIU CHIEH (MOSQUE ON OX STREET)

The mosque lies inside Kuang An Men in the western sector of the Outer City. It was built in 996 A.D. during the Sung dynasty and is the biggest and oldest of its kind in Peking. Restoration work was done in 1442 (Ming dynasty), and again in 1696 (Ching dynasty). After liberation, all the buildings were repainted and redecorated. The wood carvings on the buildings are excellent. The main hall conveys a feeling of solidity and solemnity.

The nearby Moslem inhabitants make their daily visit to the mosque for bathing and worship. On the day of the "Prayer for Juma" and other festivals, they also gather here to worship and listen to the sermon delivered by the Imam.

WU TA SZE (FIVE PAGODA TEMPLE)

This temple lies north of Peking Zoo. It was originally called Chen Chueh Sze (Temple of True Awakening), but was popularly referred to as Wu Ta Sze. It is said that this temple was built after the design of the Buddhagaya Monastery in India. The foundation of the pagodas is 16.5 metres high. The platform may be reached by a spiral stairway. Surmounting the platform are five pagodas. The central one has 13 storeys, while the four others are 11-storeyed structures 6.6 metres high. The lower parts of the pagodas are carved with reliefs of Buddha's life, patterns and Sanskrit writings. The balustrade that surrounds the pagodas is also carved.

The temple suffered from the damage and looting done by the British and French invaders in 1860 and again by the eight-power invasion troops in 1900. The remaining rarities were stolen and sold in 1927 by the warlords, so the valuables of the temple as well as many of its buildings have vanished. The foundation of the pagodas itself was also damaged but has been repaired.

TIEN NING SZE (TEMPLE OF HEAVENLY PEACE)

Tien Ning Sze is situated outside of the Kuang An Men, west of the Outer City. It has a brick pagoda, an octagon-shaped structure of 13 storeys, with bells on all its corners. The pagoda contains over 2,000 small Buddha images, all finely carved. According to the *Shun Tien Fu Chih* (History of the Prefecture of Shuntien), the pagoda was built by Emperor Topa Hung of the Northern Wei dynasty, while another source, *Ti Ching Ching Wu Lueh* (Scenic Spots of the Imperial City) states that it was one of the She Li Ta (Buddhist Relic Pagodas) built during the reign of Emperor Wen Ti of the Sui dynasty. But as it is known that pre-Tang dynasty architecture did not include the form of this type of pagoda, it is thought to have been built near the end of the Liao dynasty in the early 12th century.

TA CHUNG SZE (GREAT BELL TEMPLE)

Ta Chung Sze lies north of the Five Pagoda Temple. It was erected in the reign of Yung Cheng of the Ching dynasty. The temple has a bell tower with a square foundation and a dome-shaped roof, 16.5 metres in height. The huge bronze bell is about 7 metres high and weighs over 84,000 catties.[1] The diameter of the lower edge is 3.6 metres. Extracts from the *Diamond Sutra* are inscribed around this edge. Inside of the bell is inscribed the full text of the 7 volumes of the *Lotus Sutra*, while its exterior is carved with the names of Buddhas and bodhisattvas.

HUANG SZE (YELLOW TEMPLE)

The temple lies about three kilometres from the An Ting Men northeast of the city, and is well known for having the

[1] A catty is equal to about 1.1 lb.

Panchen Lama Pagoda. The central one is a Tibetan dagoba, and the four others are small octagonal five-storeyed pagodas with fine reliefs. These four pagodas are built to the side of the dagoba platform, which has a stairway on its south side, so that the design has a style of its own.

There are other beauty spots and places of historical interest in Peking which it is impossible to include in this small pamphlet.

CHAPTER VI

RECREATION AND AMUSEMENT CENTRES

In recent years Peking has experienced a tremendous upsurge in the building of fine modern theatres, cinemas and recreation centres, affording pleasure and relaxation to the people. Before liberation, recreation and amusement centres in Peking were generally small and shabby, dirty and disorderly, moreover, they were distributed very irrationally, centring mostly in the area outside Chien Men, with only a few in the eastern and western parts of the city and almost none in the northern section and the suburbs.

After liberation, the Chinese Communist Party and the People's Government paid great attention to the people's cultural life. With the development of production and of city planning and construction, old theatres, cinemas and recreation places were rebuilt, renovated and enlarged and given modern facilities, and a number of big and medium-sized new theatres, such as the Tien Chiao Theatre, Shou Tu (Capital) Theatre, Renmin (People's) Theatre, Experimental Theatre and Shihchingshan Theatre were built, in addition to many workers' clubs. New cinemas appeared in the Kuang An Men, Chiao Tao Kou and Hsin Chieh Kou districts. The Shou Tu (Capital) Cinema was rebuilt into a wide-screen cinema, the old Ping An Cinema became the Children's Cinema, while the Hung Hsing, Hung Lou, Tung Lo, and Chung Hua Cinemas were transformed into newsreel cinemas. These were tremendous changes in the pattern of Peking recreation and amusement centres, and afforded not only comfort to large audiences but also convenience to the actors and actresses during performances.

Some of the theatres, cinemas and recreation places have lounges, shops and bookstalls. All of them offer good service. People can go daily to these places to see the splendid operas, plays, acrobatics, dance programmes and concerts produced by the Peking theatrical troupes and the visiting theatrical troupes from all parts of the country. And very often Peking audiences witness a galaxy of fine performances by the visiting artists, art and cultural groups or delegations from foreign countries. All these artistic performances, on different themes and in varying genres of artistic works, ancient and modern, Chinese and foreign, make Peking's stages shine forth with colour and splendour, so that we may well say that here "a hundred flowers blossom." Cinemas and clubs show a rich variety of films, ranging from Chinese pictures and newsreels to Soviet and other foreign pictures.

The following is a list of the theatres, cinemas and clubs in the city proper:

THEATRES

Shou Tu Theatre	Wang Fu Ta Chieh
Tien Chiao Theatre	Tien Chiao
Renmin Theatre	Hu Kuo Sze Chieh, Hsi Sze
Yin Yueh Tang (Music Hall)	Chungshan Park
Lao Tung Theatre	Working People's Palace of Culture
China Youth Art Theatre	East Changan Avenue
Experimental Theatre	Hsiao Ching Chang, Chiao Tao Kou
Changan Theatre	West Changan Avenue
Peking Theatre	Tung Hua Men Ta Chieh
Kuang Ho Theatre	Ju Shih, outside Chien Men
Ta Chung Theatre	Hsien Yu Kou, outside Chien Men
Chung Ho Theatre	Liang Shih Tien, outside Chien Men

Min Chu Theatre	West of Chu Shih Kou, outside Chien Men
Chi Hsiang Theatre	Tung An Bazaar
Hsi Tan Theatre	Hsi Tan
Tung Sze Theatre	Tung Sze People's Bazaar
Ching Lo Theatre	Ta Cha Lan, outside Chien Men
Hua Pei Theatre	Hsi Liu Shu Ching, outside Chien Men
Tan Kuei Theatre	Tien Chiao
Wan Sheng Hsuan Theatre	Tien Chiao
Tien Lo Theatre	Tien Chiao
Hsiao Tao Yuan Theatre	Tien Chiao
Hsin Sheng Theatre	Chao Yang Men Wai Ta Chieh
Chun Chung Theatre	Chao Yang Men Wai Ta Chieh
Chuan Yeh Chang Theatre	Lang Fang Tou Tiao, outside Chien Men

CINEMAS

Shou Tu Wide-Screen Cinema	West Changan Avenue
Ta Hua Cinema	Chung Nei Ta Chieh
Ta Hua Branch Cinema	No. 1, Shuai Fu Yuan
Peking Exhibition Centre Cinema	Outside Hsi Chih Men
Peking Children's Cinema	East Changan Avenue
Chung Yang Cinema	Pei Hsin Hua Chieh
Kuang An Men Cinema	Pai Kuang Road, Kuang An Men Ta Chieh
Chiao Tao Kou Cinema	Chiao Tao Kou, East City District
Sheng Li Cinema	Hsi Sze
Hsin Chieh Kou Cinema	West of Hsin Chieh Kou
New China Cinema	Talishamao Hutung, outside Chien Men
Shan Kung Cinema	Lung Fu Sze Chieh, Tung Sze

Ta Kuan Lou Cinema	Ta Cha Lan, outside Chien Men
Chung Kuang Cinema	Hua Shih Ta Chieh, outside Chung Wen Men
Hung Hsing Newsreel Cinema	Chung Nei Ta Chieh
Hung Lou Newsreel Cinema	Hsi An Men Ta Chieh
Tung Lo Newsreel Cinema	Menkuang Hutung, outside Chien Men
Chung Hua Newsreel Cinema	Kung Ping Bazaar, Tien Chiao
Yuan En Sze Cinema	Hou Yuan En Sze, East City District
Hung Kuang Cinema	No. 11, Tangtse Hutung, Hsi Tan
Ming Hsing Cinema	Lung Fu Sze Chieh, Tung Sze
Ta Chung Cinema	Yang Shih Kou
Hsin Min Cinema	Kung Ping Bazaar, Tien Chiao
Tien Chiao Cinema	Kung Ping Bazaar, Tien Chiao

CLUBS

Peking Workers' Club	Hu Fang Chiao, outside Ho Ping Men
East City District Workers' Club	Lung Fu Sze Chieh
East City Workers' Club	South of Yenyueh Hutung, Tung Sze
West City District Workers' Club	Hsin Chieh Kou
West City Workers' Club	Hsi Yang Ma Ying
Chung Wen District Workers' Club	Hsing Fu Ta Chieh, outside Chung Wen Men

Hsuan Wu District Workers' Club	Fa Yuan Sze Chien Chieh, outside Hsuan Wu Men
Chao Yang District Workers' Club	Chao Yang Men Wai Ta Chieh
Building Workers' Club	San Li Ho, outside Fu Hsing Men
International Club	Tai Chi Chang, Tung Chiao Min Hsiang

CHAPTER VII

SPORTS CENTRES

There are many fine and large stadiums, gymnasiums and sports grounds in Peking, some of which were built and some were rebuilt after liberation. Hsien Nung Tan Stadium, originally a daylight stadium, became the first flood-lit stadium in China. Now, football matches can be held there at night. Sports stadiums built after liberation include the Peking Gymnasium, the huge comprehensive Peking Workers' Stadium and the Tao Jan Ting Swimming Centre, all conforming to international standards, and other sports grounds for mass sports activities.

Before liberation, only a small number of people went in for sports in Peking. The reactionary government did not pay any attention to sports and so sports declined; after liberation, under the Party's guidance and care, sports began to flourish and develop extensively. Mass sports and physical culture became popular in schools, government organizations, army units and other enterprises. A large number of outstanding sportsmen, some of them Masters of Sports and Sportsmen First or Second Class, and nationwide-renowned sports teams, were trained. In addition, a great number of people went in for motor cycling, parachute-jumping, shooting, boat-racing and other sports activities that are important in national defence.

Below are Peking's main sports centres:

The Peking Workers' Stadium. Situated in the eastern suburbs this new and comprehensive stadium holds 80,000 spectators. It was opened in 1959. Its design is circular. It

has a perfect racing-track circling a standard football field in the centre. Below the seats are practice courts and rooms for gymnastics, weight-lifting, table-tennis, etc. There are also an indoor track, an exhibition hall, a cinema, dining-rooms, refreshment booths and living quarters for 1,500 sportsmen.

Around the stadium lie several supplementary sports grounds. To the south is an artificial lake for rowing in summer and skating in winter. East of the lake are indoor and outdoor swimming pools; to the south is a small sports club. China's First National Sports Meet took place here in September 1959.

Peking Gymnasium. One of Peking's newest gymnasiums completed in October 1955, situated by Lung Tan Lake, outside the Chung Wen Men, in southeast Peking. It boasts a floor space of more than 34,000 square metres. The gymnasium itself is 250,000 cubic metres in volume and covers an area of 120,000 square metres. The gymnasium's main buildings are the competition building, the indoor swimming pool and the training quarters. Basket-ball, volley-ball, badminton, weight-lifting and gymnastic competitions can be held in the competition building. There is a circular seating space for 6,100 spectators, and such perfect lighting that spectators can have a clear view of the contests and games from every angle, and yet the light is not glaring for the contestants. The boards for basket-ball games are transparent, so that the spectators sitting behind them can clearly see when the ball lands in the basket. National and international games and contests are often held here. It is also excellent for holding mass rallies and performances.

West of the competition building lies the indoor swimming pool, 20 x 50 metres, with diving-boards of 3, 5 and 7.5 metres in height and seats for 2,000 spectators. The room is air and water-conditioned for year-round swimming. The water is always kept at around 23° C., so that swimming can go on even in winter. There is a sun-bathing room and three observa-

tion rooms for photographing the styles of the swimmers in the water.

To the east lies the training building for athletes and amateur sports lovers. There are also rooms for boxing and wrestling. Upstairs is a billiard-room and a ball-room.

Each building has comfortable lounges and bathrooms for athletes. The competition building has an exhibition-room on the second floor where gifts from international friends, prizes won by our athletes in international contests, and photos of foreign and Chinese athletes are kept.

Outside of the gymnasium building is a cycling track, a 53-metre-high parachute tower and a shooting-range. West and south of it are a green-turf football field, a standard field-and-track ground, two turf tennis-courts and a flood-lit tennis-court and basket-ball ground.

Hsien Nung Tan Stadium. Just inside Yung Ting Men (Gate of Everlasting Peace) in south Peking. This is China's first flood-lit stadium in which football matches can be held in the cool evening air. The green-turf football field is up to standard with seats for more than 30,000 spectators. At each corner stands a 40-metre-high steel-frame set with 66 strong illuminating lights for night matches. Around the football field is a field-and-track ground. There are more than 10 basket-ball and volley-ball grounds and two four-storeyed buildings for office space and dwelling quarters. International and national football games and field and track competitions are frequently held here. There is also a juvenile amateur physical culture school.

Shih Cha Hai Sports Ground. Southwest of Shih Cha Hai (Lake of Ten Monasteries) in north Peking. The swimming pools can accommodate 3,000 swimmers. The lake provides excellent skating in winter. The outdoor sun-bathing ground at the swimming pools can be turned into a roller-skating rink 1,468 square metres in area. North of the swimming pools is an air-conditioned gymnasium for all kinds of sports: basket-ball, volley-ball, badminton, table-tennis, weight-

lifting, wrestling, boxing, and gymnastics. The National Gymnastic Contests took place here, and the Juvenile Amateur Physical Culture School has its gymnastic lessons here.

Tao Jan Ting Swimming Centre. This is the biggest and best-equipped swimming centre in China, covering a total area of 50,274 square metres, and having a floor space of 16,987 square metres. There are altogether six swimming pools — a diving pool with a 10-metre, 7.5-metre and 5-metre diving platform, two 3-metre and six 1-metre springboards; a pool for competitions; two training pools and two children's pools. The sides and bottoms of the pools are made of masaic. There is brilliant lighting for night swimming. The pools can hold 4,000 swimmers and there are seats for 6,000 spectators around the competition and diving pools. Below the stands are the dressing-rooms and bathrooms. There are observation rooms below the competition pool and a sand beach for sun-bathing. All the pools have filters that change the water every six hours.

There are many other stadiums in Peking, such as the Peihai Stadium, Tung Tan Stadium, Ti Tan Stadium, the stadium at East Changan Avenue and children's sports grounds connected with the children's palaces and children's play areas in the big parks.

In summer the lake in the Summer Palace is opened to the public as a swimming pool capable of holding several thousand swimmers. The Hsi Pien Men Swimming Pool and Hsiang Shan Swimming Pool are also favourite spots for swimmers in summer.

Skating is also a very popular mass sport in Peking. There are many skating rinks. The main ones are located at Shih Cha Hai, Peihai Park, Chungshan Park, Working People's Palace of Culture, Tao Jan Ting, Tse Chu Yuan, and the moat at the Imperial Palaces. Some of the colleges and universities have their own skating grounds. Public skating rinks have skating shoes for rent.

CHAPTER VIII

PUBLIC SERVICE CENTRES

Along with the new construction going on in Peking and the constant rise in the standard of living, there is a steady rise in the creation of public services. Many new, large modern hostels and hotels have been built and many old ones have been renovated and enlarged to meet the demands of the public. These are, to name a few, the Hsi Chiao Pin Kuan Hostel, Hsin Chiao Hotel, Ho Ping (Peace) Hotel, Chien Men Hotel, Nationalities Hotel, the Overseas Chinese Hotel, Tung Sze Hotel and the enlarged Peking Hotel, all with excellent facilities. Peking now has altogether over 300 hostels and hotels (excluding the ones attached to government departments).

Most of the old public bathing houses and baths have been enlarged and new facilities have been added. In addition, a number of state-owned bathing houses and shower-bath rooms have been built. All these public bathing houses and baths witness great improvement in sanitation and offer good service.

In recent years a large number of excellent barber shops, tailor shops, clothing stores, laundries, dyeing and dry cleaners establishments and photographic studios have been established in Peking.

TOURIST SERVICE

The China International Travel Service, which is state-owned, serves especially foreign tourists. Its general office

and Peking branch are on West Changan Avenue and it has branches in all main cities. Although these travel offices are for foreign tourists travelling at their own expense, they also offer services to Chinese tourists going on tours abroad at their own expense. They arrange for tickets, hotel accommodations, food, interpreters, cable service and foreign exchange. Information can be obtained at the general office of the China International Travel Service or its Peking branch. The telephone number of the Peking branch office is 6-6192.

The general office of the Overseas Chinese Tourists' Service and its Peking branch office are at No. 3, Wangtajen Hutung, Peking. Its main job is to take care of overseas Chinese and Chinese compatriots from Hongkong and Macao who are touring China. It has over 40 branches throughout the country. The telephone number in Peking is 4-1237 (main line).

HOSTELS AND HOTELS

Peking Hotel	East Changan Avenue
The Nationalities Hotel	West Changan Avenue
The Overseas Chinese Hotel	Wang Fu Ta Chieh
Hsi Yi Hostel	Hsi Yi Road, outside Hsi Chih Men
Chien Men Hotel	Hu Fang Road, outside Ho Ping Men
Hsin Chiao Hotel	East of Tung Chiao Min Hsiang
Ho Ping Hotel (Peace Hotel)	Chinyu Hutung
Hsi Chiao Pin Kuan Hostel	Chan Lan Kuan Road, outside Fu Cheng Men
Hsi Yuan Hostel	Erh Li Kou, outside Hsi Chih Men
Pei Wei Lu Hotel	Pei Wei Road, Hsuan Wu District
Yuan Tung Hotel	Li Tieh Kuai Hsieh Chieh, outside Chien Men

Tung Fang Hotel	Wan Ming Road, outside Chien Men
Hsiang Shan Hotel	Hsiang Shan (Fragrance Hill), in the western suburbs
Pei Fang Hotel	Mi Shih Ta Chieh
Chung Nei Hotel	Chung Nei Ta Chieh
Chao Yang Hotel	Inside Chao Yang Men

BARBER SHOPS

Peking has more than 800 big and small barber shops. Below are some of the largest:

Chien Men Barber Shop	Chien Men Ta Chieh
Cheng Yang Men Barber Shop	Chien Men Ta Chieh
Hua Shih Barber Shop	Hua Shih Ta Chieh, outside Chung Wen Men
Tsai Shih Kou Barber Shop	Tsai Shih Kou, outside Hsuan Wu Men
Tung Tan Barber Shop	Mi Shih Ta Chieh
Pei Hsin Chiao Barber Shop	Pei Hsin Chiao
San Li Ho Barber Shop	San Li Ho, outside Fu Hsing Men
Kuan Tung Tien Barber Shop	Kuan Tung Tien, outside Chao Yang Men
Sze Lien Barber Shop	West entrance to Chinyu Hutung, Wang Fu Ching Street
Hsi Tan No. 1 Barber Shop	Hsi Tan Pei Ta Chieh
Ting Hsin Barber Shop	Chinyu Hutung, Wang Fu Ching Street
Mei Pai Shou Tu Barber Shop	Wang Fu Ching Street
Hsien Kung Barber Shop	West Changan Avenue
Chun Feng Barber Shop	Tung Sze Nan Ta Chieh

Tsui Hua Barber Shop	Kuan Yin Sze, outside Chien Men
Wan Kuo Barber Shop	Hsi Tan Pei Ta Chieh
Hua Mei Barber Shop	Chung Nei Ta Chieh
Hsing Hua Chuan Barber Shop	Hsin Chieh Kou Nan Ta Chieh
Chung Tien Barber Shop	Hsi Sze Nan Ta Chieh
Chung Shan Barber Shop	Wang Fu Ta Chieh
Kang Lo Barber Shop	Hsuan Nei Ta Chieh

The visitors will also find fine barber shops in the bazaars in Tsan An Chu, Kan Chia Kou, Yung Ting Road, Kung Chu Fen, Chiu Hsien Chiao and Mu Hsi Yuan.

TAILOR SHOPS AND CLOTHING STORES

Tailor shops, clothing stores and co-operative tailor shops will be found in many streets and lanes. Some of Peking's popular tailor shops and clothing stores are listed below:

Peking Men's Woollen Clothing Tailor Shop	No. 121, Wang Fu Ching Street
Peking Women's Woollen Clothing Tailor Shop	Hsi Tan Pei Ta Chieh
Peking Men's and Women's Clothing Store	Ta Cha Lan, outside Chien Men
Po Wei Tailor Shop	No. 31, Tung Chiao Min Hsiang
Lan Tien Women's Tailor Shop	No. 4, Wang Fu Ching Street
Hua Mao Women's Clothing Store	No. 111, Wang Fu Ching Street
Hsu Shun Chang Tailor Shop	No. 35, Wang Fu Ching Street
Chen Chen Chang Women's Tailor Shop	No. 119, Wang Fu Ching Street
Fu Hua Clothing Store	Tung An Bazaar
Tung Hua Clothing Store	No. 129, Wang Fu Ching Street

Chien Hua Fur Wears Shop	No. 26, Wang Fu Ching Street
Wen Hsin Cheng Woollen Clothing Tailor Shop	Tung An Bazaar
Lei Mung Men's Tailor Shop	No. 31, Pa Mien Tsao
Tsao Tsun Women's Tailor Shop	No. 49, Ting Tse Chieh, Hsi Sze
Hua Pao Tailor Shop	Tung An Bazaar
Fu Chung Tailor Shop	Chung Nei Ta Chieh
Retail Shop of the Silk Fabrics Company	No. 54, Nan Chih Tse

LAUNDRIES (DYEING AND DRY CLEANERS)

Peking has more than 200 laundries. The most popular are as follows:

Central Pu Lan Teh Laundry, Dyeing and Dry Cleaners	Hsi An Men, Wang Fu Ching Street and Chien Men Ta Chieh
Teh Sheng Laundry, Dyeing and Dry Cleaner (famous for its silk dyeing)	An Ting Men Ta Chieh
Mei Ta Laundry	Wang Fu Ching Street
Ta Lu Laundry	Wang Fu Ching Street
Ya Wen Laundry	Wang Fu Ching Street
Ta Mei Laundry	West of Teng Shih Kou
Chung Yang Laundry	Chung Nei Ta Chieh
Pei Hua Laundry	Hsi Tan Pei Ta Chieh
Ching Hua Laundry	Hsuan Nei Ta Chieh
Teh Chi Laundry	Kang Wa Shih, Hsi Sze
Yung Shun Kung Laundry	Hsin Chieh Kou Nan Ta Chieh

Chu Yi Laundry	Chiao Tao Kou Tung Ta Chieh
Chun Mei Laundry	Chung Nei Ta Chieh
Fu Lung Laundry	Tsai Shih Kou, outside Hsuan Wu Men
Yung Chu Fu Laundry	Hua Shih Ta Chieh
The State-Owned Yung Ting Road Bazaar Laundry, Dyeing and Dry Cleaner	Yung Ting Road Bazaar
Li Hua Laundry	Kung Chu Fen Bazaar
Mei Li Laundry	Kan Chia Kou Bazaar

PHOTOGRAPHIC STUDIOS

There are more than 100 photo studios in Peking. The most popular ones are the following:

The State-owned Ta Pei Photographic Studio, No. 1, Chien Men Wai Ta Chieh. It is a fine photo studio with modern facilities. Colour photos can be taken here, in addition to the ordinary ones.

Chung Kuo Photographic Studio, No. 4, Wang Fu Ching Street.

Kuo Tai Photographic Studio, Hsi Tan Pei Ta Chieh.

Li Ying Photographic Studio, No. 96, Wang Fu Ching Street. It specializes in developing and printing colour photos and small movie-reels. The studio also does portrait photography.

Ta Tung Photo Studio, No. 129, Wang Fu Ching Street.

Lu Ho Photo Studio, No. 105, Wang Fu Ching Street.

Huan Chiu Photo Studio, No. 54, Pa Mien Tsao.

The Yangtse Photo Studio, Chinyu Hutung, Wang Fu Ching. These four studios do only developing, printing and enlarging.

In the parks and at Tien An Men there are photographic stalls where people may have their pictures taken.

CHAPTER IX

SHOPS, STORES AND BAZAARS

SHOPS AND STORES

Peking's larger stores are in Chien Men Ta Chieh, Ta Cha Lan, Wang Fu Ching Street and Hsi Tan. There are also many shops and stores in Tung Tan, Tung Sze, Hsi Sze, Pei Hsin Chiao, Hsin Chieh Kou, Drum Tower, Chung Nei Ta Chieh and outside of Chung Wen Men. In recent years, with the development of city construction, a change was made in the distribution of shops and stores. Big shops and stores were built in the city centre, and a network of shops and stores was created in the new quarters in the suburbs, so that Peking citizens can shop for daily necessities near their homes. Below are the main shops and stores in Peking:

Pai Huo Ta Lou (Wang Fu Ching Department Store), No. 99, Wang Fu Ching Street. The biggest department store in the capital, selling all kinds of consumer goods.

The International Service Department Store, No. 19, Tung An Men Ta Chieh. High-quality clothing and other daily necessities. It caters specially to international friends.

The Hsi Tan Bazaar, Hsi Tan Pei Ta Chieh. A big bazaar with a rich variety of goods.

The Youth Stationery Store, No. 137, Wang Fu Ching Street.

The Sports Equipment and Musical Instrument Shop, No. 113, West Changan Avenue.

The Retail Store of the Peking Tobacco and Wine and Spirits Company, Wang Fu Ching Street. All sorts of Chinese tobacco and famous wines and spirits are sold here.

The Wang Fu Ching Tea Shop, Wang Fu Ching Street.

The Wang Fu Ching Tele-Communications Equipment Retail Store, No. 127, Wang Fu Ching Street.

The Scientific Instrument and Apparatus Store, No. 48, Wang Fu Ching Street.

The Peking Medical Instrument and Apparatus Agency, in Pa Mien Tsao Bazaar. It has a branch shop in Wang Fu Ching Street selling special kinds of medicine.

The Peking Chinese Medicine Company. Branches in Chung Nei Ta Chieh, Fu Cheng Men Nei Ta Chieh and Ti An Men Ta Chieh, selling traditional Chinese drugs and herb medicines, such as pills, medicinal powders and ointments.

The Peking Handicrafts Shop, Wang Fu Ching Street. Complete range of Chinese handicrafts, including fine embroidered table cloths, baskets, pottery, paintings.

Ching Yi Optical Store, Hsi Tan Pei Ta Chieh.

Ta Ming Optical Shop, No. 52, Wang Fu Ching Street.

Ta Tung Woollen Knitwear Store, No. 55, Wang Fu Ching Street.

Sheng Si Fu Hat Store, Wang Fu Ching Street; and a branch in Hsi Tan Pei Ta Chieh.

Tung Sheng Ho Footwear Store, No. 49, Wang Fu Ching Street.

Nei Lien Sheng Footwear Store, No. 34, Ta Cha Lan, outside Chien Men.

Jui Fu Hsiang Silk and Cotton Goods Shop, Ta Cha Lan, outside Chien Men.

Chien Hsiang Yi Silk and Cotton Goods Shop, Chu Pao Shih, outside Chien Men.

Tung Jen Tang Chinese Medicine Store, Ta Cha Lan, outside Chien Men.

Nan Ching Jen Tang Chinese Medicine Store, Chien Men Wai Ta Chieh.

Hsi Ho Nien Tang Chinese Medicine Store, with branches in Hsi Tan Pei Ta Chieh, Tsai Shih Kou and Tung An Bazaar.

Handicrafts native to Peking, well-known throughout China, are sold in Yi Ho Hsing Handicrafts Retail Store, No. 129, Wang Fu Ching Street, and Ching Shan Chu Handicrafts Store, Chung Wai Ta Chieh. Three places in Tung An Bazaar sell a great variety of handicrafts.

BAZAARS

Liu Li Chang. Outside Ho Ping Men (Gate of Peace). Before the existence of Ho Ping Men and Nan Hsin Hua Chieh, this place was known as Chang Tien. Because colourful glazed tiles were made here in the Ming dynasty, the place got the name Liu Li Chang, meaning "the glazier's shop." But during the reign of Emperor Chien Lung in the Ching dynasty this place gradually became a market for curios, antiques, old books, paintings, works of ancient Chinese calligraphers, and paper.

After liberation, it remained the centre for art, curio and stationery shops, which were organized into units selling modern and classical books in Chinese, scroll paintings, modern and ancient porcelain, pottery, and works of famous Chinese calligraphers. Shops doing mounting work were organized into a workshop; seal-engraving shops were organized into a co-operative by the veteran seal-engraver Chen Shu-shih and others. The Chien Men Administrative Department of the Peking Handicrafts Company has set up a workshop at Liu Li Chang, which makes reproductions of traditional Chinese paintings and of ancient bronze and iron vessels and statuettes, as well as of pottery and porcelain wares, stone and wood carvings, etc. There is also a workshop which repairs curios and antiques.

Jung Pao Chai (The Studio of Glorious Treasure) is one of the most famous places in Liu Li Chang. It makes reproductions of traditional Chinese paintings and woodcuts, world-famous for their bright and beautiful colours, their charm and liveliness. Some of its reproductions, which were

displayed at the Leipzig Fair and at an exhibition held in Prague, drew great attention from the crowds. In addition, Jung Pao Chai continues to produce writing pads having reproductions of Chinese paintings.

During the Spring Festival (the Chinese New Year), Liu Li Chang is a bustling centre filled with people visiting the annual market fair.

This tradition has continued after liberation and has become even gayer. During the Spring Festival temporary stalls are set up, with all kinds of curios and antiques, paintings and calligraphy, books and silk embroidered flowers. A number of convenient places serve food at a cheap price. But the centre of attraction is the stalls selling toys, paper or bamboo wind-mills, diabolos, balloons, paper kites, etc.

Tien Chiao (Bridge of Heaven). Inside Yung Ting Men (Gate of Everlasting Peace). East of it lies the Temple of Heaven, and to the west is the Temple of Agriculture. Earlier, Tien Chiao was a low-lying spot which turned into a marshy ground during the rainy seasons. There was a stone bridge which the feudal emperors used to cross when they went to worship and give offerings at the Temple of Heaven at the winter solstice. This bridge gave the district its name, "Tien Chiao" (Bridge of Heaven). In later years, this place was filled up to make it even ground. The stone bridge was taken down in 1934, but the name "Tien Chiao" remains.

According to historical records, several hundred years ago poor working people began to come to Tien Chiao to buy and sell second-hand goods. Open-air markets were also held here in the evenings. In 1900 the railway station in the southern suburbs was moved to the vicinity of the Temple of Heaven. After that, pedlars and small traders, folk artists, story-tellers and musicians began to appear in large numbers and the place became a bustling market.

Before liberation, Tien Chiao was a chaotic place where loafers and gangsters, bullies and swindlers, secret agents and spies of the Japanese invaders and their puppet regime, Kuo-

mintang reactionary army men and officers, and thieves ran riot. Those were hard times for the poor. Folk artists and musicians endured insults and hunger to earn a living and yet they had to put on smiling faces during their performances, while the pedlars and small traders bore the brunt of exorbitant assessments and miscellaneous taxes. But Tien Chiao remained a recreation centre and a favourite spot for the working people. Here they could enjoy many kinds of performances and buy cheap food and clothing.

After liberation, Tien Chiao changed greatly. Criminal elements were suppressed or placed under surveillance; the working people had stood up on their own feet; the bazaars began to flourish. At present, there are four bazaars — the Kung Ping, Min Sheng, Tien Yuan and Renmin Bazaars.

Tien Chiao has always been a centre for the activities of folk artists, story-tellers and musicians. But in former days they were despised and looked down upon by the reactionary government. They had to give performances in the open air under very difficult conditions. In 1956, the People's Government built seven booths for them so that they no longer need perform exposed to sun and wind. People can enjoy all kinds of performances at these places — movies, story-telling to the rhythm of drums or clappers, Peking opera, *Ping Chu*,[1] Hopei *Pang Tse* opera, acrobatics, *Chu Yi*,[2] shadow-shows, etc.

Tung An Bazaar. Wang Fu Ching Street. This is a famous Peking bazaar, with 29 different trades going on in more than 600 separate stalls. There are also a theatre, the Chi Hsiang Theatre, an entertainment hall specializing in presenting *Chu Yi* opera, and a billiard-room.

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[1] *Ping Chu* is a regional type of opera, popular in the eastern part of Hopei Province, containing both songs and dialogue. It is a form of drama which is very simple and easy to appreciate.

[2] *Chu Yi* opera developed from various types of folk songs sung in Peking and Tientsin. With its robust, lively and varied style of singing it has become successful in presenting scenes from modern life.

This bazaar has a history of more than 50 years. In the Ching dynasty it was a military drill ground, but in 1903, when roads were to be built in the Tung Hua Men area, the stalls and little shops in that area moved to the vicinity of the military drill ground. Soon, folk artists, musicians and acrobatic groups made their appearance at this place. Later, silk and satin shops and curio stores were opened here. Thus, the place gradually became a bustling market well-stocked with merchandise.

Before liberation, the stalls were distributed very irrationally and prices were not fixed so that a good deal of price haggling went on.

After liberation, tremendous changes took place in the bazaar, which was rebuilt. Goods are now sold at fixed prices; shops and stalls offer very good service and have been redistributed rationally and properly. Today, there is no sign of disorder.

The bazaar has all kinds of Peking specialities — ivory, jade and stone carvings, antiques, curios, lacquerware, necklaces, cloisonne ware, porcelain, gauze lanterns, etc. In the old book stalls, the visitor may find volumes that have long been out of print. But the most dazzling spots are the entrances, where famous Peking sweets, confections and preserved fruits are sold. There are also restaurants and cafés serving different types of Chinese cuisine.

Hsi Tan Bazaar. Hsi Tan Pei Ta Chieh. When it was established in 1932, it was a very small bazaar. After liberation, the People's Government rebuilt and renovated it.

At present, Hsi Tan Bazaar is composed of five different sections. The first section, on the ground floor, sells stationery, sports equipment and musical instruments, foreign and Chinese; the middle part sells food products; while upstairs is a café. The second section offers books and magazines — new books at the front stall, old books at the back stall. It also buys old books and magazines. The third section has restaurants, cold-drink shops, barber shops, and photographic

studios; upstairs is a recreation hall where *Chu Yi* opera, story-telling, and *hsiang sheng* (comic dialogues) are performed. The fourth section presents special handicrafts, second-hand goods, hardware and electric appliances. The fifth section has a department store.

Tung Sze People's Bazaar. Lung Fu Sze, Tung Sze. It was established after liberation. A very big bazaar with a great variety of goods — daily necessities, electric appliances, antiques, paintings and curios, second-hand clothes, bicycles, cameras, tyres, etc. There is a section handling commission sales.

Chuan Yeh Chang Bazaar. Lang Fang Tou Tiao, outside Chien Men. Formerly, there were over 100 small shops and stalls in this bazaar. In January 1956, when these shops and stalls changed over to joint state-private operation, the People's Government transformed this big building into a new market selling Peking products.

CHAPTER X

PEKING'S MAIN RESTAURANTS, CAFÉS AND FOOD STORES

There are more than 1,500 state-owned and joint state-private restaurants, cafés and food stores in Peking. Some are famous for special dishes and food specialties. After liberation, many of those which specialized in certain dishes and food specialties and which had closed down, were restored and are now flourishing, and many new ones were set up. Many of Peking's restaurants offer dishes famous in other sections of the country.

Below are some of Peking's popular restaurants and food stores.

RESTAURANTS SERVING CHINESE FOOD

Chuan Chu Teh (Peking Roast Duck Restaurant). The main restaurant is in No. 24, Ju Shih, outside Chien Men, the branch restaurant is in No. 80, West Changan Avenue. Famous for its Peking roast duck. In addition, it serves such delicious dishes as Pot-Stewed Duck, Salted Duck Intestines, Deep-Fried Duck Livers, Amber Duck Wings, Stewed Duck Viscera, Stewed Duck Legs and Tongues, Steamed Duck Livers, Egg-Pudding Float with Duck Fat, etc.

Tung Lai Shun (Moslem Restaurant). In Tung An Bazaar, entrance at the north end of the bazaar. Famous for its Rinsed Sliced Lamb, which the guests cook themselves on a small table-stove. It also serves Pot-Stewed Chicken, Fried Tripe, Grilled Sliced Lamb, etc. Rinsed Sliced Lamb is

generally served from autumn to the beginning of summer, after which Roast Duck is served.

Hung Ping Lou Restaurant (Mohammedan cooking). No. 50, Li Tieh Kuai Hsieh Chieh, outside Chien Men. Specializes in making Fu Yung Shark's Fins, Jellied Fish Slices, etc. It also serves pastries, such as steamed and fried stuffed dumplings (*chiao tse*).

Tsui Hua Lou Restaurant (Shantung cooking). No. 70, Pa Mien Tsao, Wang Fu Ta Chieh. Famous for its Chicken Cubes in Sauce, Fu Yung Chicken Slices, Braised Fish Mouths, Fu Yung Chicken with Bird's-Nest, Red-Cooked Shark's Fins, Fried Turtle, Fried Double-Flavour (duck gizzards and pig tripe), Jellied Fish Slices, etc.

Fung Tse Yuan Restaurant (Shantung cooking). No. 67, Mei Shih Chieh, outside Chien Men. Well-known for its Braised Shark's Fins, Sour Pepper Stewed Fish, Stewed Asparagus, Cooked Meat Balls.

Yu Yi Shun Restaurant (Mohammedan cooking). The main restaurant is at the northern entrance to Hsuan Wu Men Nei Ta Chieh, and the branch restaurant is in Hsi Tan Bazaar. It is famous for its Spicy Lamb, Fried Kansu Chicken, Fried Triple-Flavour, Roast Duck, etc.

Shen Lung Restaurant (Kiangsu food). At the western entrance to Chinyu Hutung, Wang Fu Ching. It has a branch restaurant in Kan Chia Kou Bazaar, outside Fu Cheng Men. Famous for its Arhat's Lobsters, Crisp Fried Chicken and Ham and Turnip-Shreds Pancakes. In winter it serves Sukiyaki.

Wu Fang Chai Restaurant (Kiangsu food). In Tung An Bazaar. Famous for its Braised Fish Heads, Salted Meat Stewed with Fresh Meat, Fried Chicken and Shrimps, Dry-Cooked Prawns, Clear-Steamed Turtle and Fried Eel. It also serves pastries such as Steamed Stuffed Dumplings.

En Cheng Chu Restaurant (Cantonese cooking). No. 231, Hsi Tan Pei Ta Chieh. Well-known for its Braised Turtle, Fried Beef Shreds, Stewed U-Shaped Eel, etc.

Tung Chun Yuan Restaurant (Kiangsu food). No. 164, Hsuan Wu Men Nei Ta Chieh. Famous for its Fish in Lotus-Leaves, Butterfly Fish, Dry-Cooked Fish, Fresh-Salted Meat, Braised Eel, Crisp Fried Chicken, etc. It also sells excellent pastries and morning snacks.

Tung Ho Chu Restaurant (Shantung cooking). Hsi Sze Nan Ta Chieh. Famous for its Tomato Fish, *Sanpuchan* (sweet egg-yolk), Stewed Fat Intestines, Kuei Fei Chicken, etc.

Ngo Mei Restaurant (Szechuan cooking). In Hsi Tan Bazaar. Its famous dishes are Fried Pepper Chicken Cubes, Fried Carps with Pepper Sauce, Sea-Slugs Cooked with Baked Rice, Fried Chicken, Cooked Shark's Fins and Pig Head Meat Cooked with Bean Whey. It also sells noodles.

Ngo Mei Café (Szechuan cooking). In Tung An Bazaar. Famous for its Three-Colour Fried Chicken, Cooked Meat Fried with Pepper and Other Ingredients, Liver Cake Soup, Fried Chicken Cubes, Chicken Soup with Egg-White, etc.

Sha Kwo Chu Restaurant. At No. 10, Kang Wa Shih, Hsi Sze. Its original name was Ho Shun Chu. It is well known for making Clear-Stewed Pork, and as many as 57 delicious fried dishes out of a whole pig. It also serves a banquet meal consisting of 32 dishes, all made from one pig.

Kao Ju Chi and Kao Ju Wan (Barbecued Meat Restaurants). Kao Ju Chi is in No. 36B, Yi Liu Ho Yen, outside Ti An Men. Originally it was known as Lu Chuan Chu Restaurant. Kao Ju Wan is in No. 50, Hsuan Nei Ta Chieh. These two restaurants serve barbecued beef and mutton.

Pein Yi Fang (Roast Duck Restaurant). No. 7, Hsien Yu Kou, outside Chien Men. In addition to Roast Duck, it serves Fried Tender Chicken and Crisp Fried Fish.

Ta Tung Restaurant (Cantonese cooking). At Hsin Chiao Hotel, inside Chung Wen Men. It also serves cold drinks and has a bar.

Peking Restaurant (Szechuan cooking). In the East Building of the Peking Hotel. Roast Duck is also served.

Tan Chia Tsai (Cantonese cooking). Attached to the Peking Restaurant in the Peking Hotel, East Changan Avenue. Its famous dishes are Cooked Chicken, Smothered Shark's Fins, Fish Tripe Soup, Stewed Abalone, Steamed Chicken with Mushrooms, Clear-Steamed Fish, etc. For banquets, delicious pastries are also served.

Szechuan Restaurant. In Yunghsien Hutung.

Fang Shan Restaurant. In Peihai Park. Its dishes are cooked in the style of the imperial kitchen of the Ching dynasty. The well-known dishes are Pot-Cooked Chicken, Fried Chicken Slices, Crisp Fried Chicken, etc. It also serves sesame-seed cakes, small corn bread, bean cakes, *purée*-of-peas cakes, bean rolls and Lotus-Leaf Pancakes.

Chu Yuan Restaurant (Hunan cooking). In Hsi Tan Pei Ta Chieh. Its famous dishes are Chicken for the Gods, Stuffed Duck, Eight-Jewel Duck Pudding, Eight-Flavour Chicken Cubes and Hunan salted pork, ham and sausages. It also serves Hunan rice noodles, such as Hunan Fried Noodles and Hunan Soup Noodles.

Yu Hua Restaurant (Kiangsu cooking). At Hsi Tan Pei Ta Chieh. Famous for its Eight-Jewel Chicken, Fried Sliced Eel, Dry-Cooked Carps, Lantern Bean-Curd, Clear-Steamed Eel, Arhat's Lobsters, Fried Fish and Huai Yang Stuffed-Dumplings.

Tu Yi Chu Restaurant. Chien Men Wai Ta Chieh. Well-known for its Crisp Triangular Stuffings, Triple-Flavour Steamed Stuffings, Pickled Pork, Steamed Pork, and others.

Min Chiang Chun Restaurant (Fukien cooking). In Tun Hou Li, Wang Fu Ching. Famous for its Red-Smothered Chicken, Five-Willow Fish, Fried Spring Chicken, Seven-Star Meat Balls. Besides, it also serves Thousand-Layer Cakes, Square Stuffed Dumplings, fried noodles, soup noodles and pastries.

Sung Chiang Chun Restaurant (Northeast cooking). In Chung Nei Ta Chieh. Well-known for its Mutton Soup with Assorted Ingredients, Fried Fish, and others.

Hsi Tan Mohammedan Restaurant. Hsi Tan.

Hui Feng Tang Restaurant (Shantung cooking). In Kung Chu Fen Bazaar, outside Fu Hsing Men.

Ta Tung Café (Cantonese cooking). On the ground floor of the Overseas Chinese Hotel, Wang Fu Ta Chieh.

RESTAURANTS SERVING WESTERN FOOD

Moscow Restaurant. On the west side of the Peking Exhibition Centre, outside Hsi Chih Men, and near the Zoo.

Ta Ti Restaurant. Near Changan Theatre, West Changan Avenue. Specializes in Russian cuisine.

Ho Feng Restaurant. In Tung An Bazaar. Serves both Western and Japanese dishes.

Peace Café. In Tung An Bazaar. Specializes in English and French food.

Chi Shih Lin Café. In Tung An Bazaar.

Hua Kung Restaurant. No. 13, Tung An Men Ta Chieh. Specializes in Russian dishes.

PROVISION STORES

Some of the well-known state-owned provision stores are as follows:

Chung Nei Provision Store. Chung Wen Men Nei Ta Chieh. It is quite a big store with a rich supply of products, such as fine pastries, confections, cocoa, coffee, curry powder, mushrooms, ham, wines and spirits.

Yi Li Foodstuffs Store. Its retail shop is in Tung An Men Ta Chieh, and sells pastries, confections, biscuits and sweets. The shop has a cold-drink counter.

Hsiang Tai Yi Provision Store. Tung Tan. Has a cold-drink counter.

Tao Hsiang Chun Provision Store. Near the north entrance to Tung An Bazaar, with a branch store in No. 134, Wang Fu Ching. All kinds of famous Chinese products are sold here.

It also sells pickled vegetables, cakes, pastries and sweets of South China. There is a cold-drink counter at the back of the store.

Kuei Hsiang Tsun Provision Store. Hsi Tan Pei Ta Chieh. It sells chiefly southern type foodstuffs. There is a cold-drink counter.

Hsin Hua Provision Store. No. 7, East Changan Avenue.

Jung Hua Chai Provision Store. Tung An Bazaar. It sells Western cakes and serves cold drinks on the upper floor.

Hsiang Chu Kung Provision Store. At No. 176, Chien Men Ta Chieh. A Mohammedan shop well-known for its Crisp Sesame-Seed Cakes and Sweet Fancy Rolls.

Cheng Ming Chai Pastry Store. It has a branch store in No. 33, Hsien Yu Kou Hsiao Chiao, outside of Chien Men, and one in Chien Men Ta Chieh. This store has a long history and is famous for its fine Chinese-style pastries, Moon Cakes, Sweet Fancy Cakes, etc.

Hsin Yuan Chai. In Liu Li Chang, outside Ho Ping Men. It was established during the reign of Hsien Feng in the Ching dynasty. Most famous for its sweet-and-sour plum juice, which can now be had in bottles. It also sells sweet-and-sour plum cake, thick sweet-and-sour plum syrup and fruit lollipops.

Tung San Yi Provision Store. Chien Men Wai Ta Chieh. Famous for its two kinds of pear syrup — China Root-and-Fritellaria Autumn-Pear Syrup and Bird's-Nest Autumn-Pear Syrup, which are good for coughs.

Feng Sheng Kung Milk Shop. In Tung An Bazaar, and Ta Tung Hao Milk Shop in Ta Cha Lan, outside Chien Men. Well known for its Chinese-style junkets.

State-Owned Pu Wu Fang Provision Store. Tung An Men Ta Chieh. Sells salted chicken, duck, game and vegetables.

Liu Pi Chu Sauce Store. No. 2, Liang Shih Tien, outside Chien Men. It was established during the reign of Chia Ching in the Ming dynasty, and has a history of more than 400 years. Famous for its various sauces and pickled vegetables,

such as Black Pickled Vegetables, Eight-Jewel Pickled Vegetables, pickled melons, yellow sauce, sweet sauce, etc.

Tien Yuan Sauce Store. At the west entrance to West Changan Avenue. It goes back more than 80 years. Its products can be placed together with those of Liu Pi Chu's in the first rank among Peking's sauces and pickles. Pickled melons and pickled almond are among its famous products.

Tien Yi Shun Sauce Store. At the west entrance to Chinyu Hutung, Wang Fu Ching. Established a century ago. Its famous products are Eight-Jewel Pickles, sweet garlic, pickled ginger.

CHAPTER XI

TRANSPORT

Since liberation, there has been tremendous development in public transport in Peking and its suburbs. On the eve of the liberation of Peking, in early 1949, there were only five buses plying one route and 49 trams on five routes. Actually, only 20 trams were running on these routes daily. Moreover, they were old and in varying stages of deterioration. Public transport was in a chaotic condition and almost paralysed. After liberation, the Peking Municipal People's Government greatly developed public transport. By the beginning of 1959, the number of routes had increased to 56, with more than 900 big passenger buses running daily on these routes. Since 1957, many trolley bus routes have been opened and, by the end of 1959, the number had increased to 10, with more than 290 trolley buses running on these routes daily. Meanwhile, the number of taxis jumped to more than 300. March 1959 marked the end of trams in the Inner City, where comfortable trolley buses and buses are now used in place of the old trams. This helps to protect the roads and cuts down noise in the city. At present, navy-blue trolley buses and big red buses run to and fro incessantly on the roads and boulevards of the capital, forming a complete net of transportation.

Peking has become the centre of air and railway transport for the whole country. One can travel by air or train from Peking, the capital, directly to the main cities in China as well as to Moscow and to the capitals of neighbouring fraternal countries. Peking Railway Station, the largest ever

built in China, was completed in September 1959. This new station is eight times as large as the old Chien Men Station, covering an area of more than 80,000 square metres. It can handle two hundred pairs of incoming and outgoing trains — 400 trains — and 200,000 passengers daily. There are also buses running from Peking to the outskirts, with a radius of 200 kilometres.

PUBLIC TRANSPORT WITHIN THE CITY

Trolley Bus Routes

No.	*Starting Point*	*Destination*
1	Chao Yang Men	Peking Zoo
2	Chien Men	Peking Zoo
3	Chien Kuo Men	Peking Zoo
4	Ho Ping Li	Kuang An Men
5	Hsi Chih Men	Tien Chiao
6	Tung Chih Men	Tien Chiao
7	Tung Chih Men	Hsi Chih Men
8	Peking Railway Station	Ho Ping Li
9	Kuang An Men	Hung Miao
10	Mu Hsu Ti	Tung Chih Men

Tram Routes

No.	*Starting Point*	*Destination*
5	Peking Gymnasium	Tien Chiao
7	Chung Wen Men	Yung Ting Men Railway Station

City Bus Routes

No.	*Starting Point*	*Destination*
1	Kuang An Men	An Ting Men
2	Tung Hua Men	Shih Li Pao
3	Peking Zoo	Kuang Chu Men
4[1]	Ping An Li	Ping An Li
5	Teh Sheng Men	Yu An Men
6	Ti An Men	Hu Chia Lou
7	Peking Zoo	Chien Men
8	Huang Sze	Peking Gymnasium
9	Hung Miao	Chien Men
10[2]	Tung Chih Men	Nan Tsai Yuan

[1] Circuit route.

[2] No. 10 has a supplementary line between Tung Chih Men and San Miao Chien Chieh.

11	Tung Tan	Ta Chiao Ting
12	Kuang Chu Men	Pa Li Ho
13	Ho Ping Li	San Li Ho
14	Hu Fang Chiao	North Suburb Bazaar
15	Peking Zoo	Tien Chiao Bazaar
16	Pei Tai Ping Chuang	Hsi Chih Men
17	Wan Tse	Sung Chia Chuang
18	Tso Chia Chuang	Hsiao Kuan Pei Chan
19	An Ting Men	Yu An Men
20	Peking Railway Station	Yung Ting Men Railway Station
21	San Li Ho	Pei Feng Wo
22	Pei Tai Ping Chuang	Yung Ting Men
23	Hu Fang Chiao	Chiu Lung Shan
25	Yung Ting Men	Pu Huang Yu
26	Che Kung Chuang	Hua Yuan Tsun

Bus Routes in the City Suburbs and Outskirts

No.	*Starting Point*	*Destination*
31	Hsi Sze	Summer Palace
32	Hsi Chih Men	Summer Palace
33	Summer Palace	Hsiang Shan (Fragrance Hill)
34	Hsi Chih Men	Yung Ting Road
35	Fu Cheng Men	Feng Tai Lu Kou
36	Fu Cheng Men	Mentoukou
37	Hsi Tan	Shihchingshan
38	Chien Men	Yu Chuan Road
39	Kuang An Men	Chu Chia Fen
40	Kuang An Men	Fengtai
41	Yung Ting Men	Nan Yuan (Tung Kao Ti)
42	Chao Yang Men	Tungchow
43	Tung Chih Men	Chiu Hsien Chiao Bazaar
44	Ti An Men	Hui Lung Kuan
45	Ti An Men	Ming Tombs
46	Summer Palace	Wen Chuan
47	Hsi Chih Men	Pa Ta Chu
48	Hung Miao	Lien Chiao Chang
49	San Ying Men	Nan Ta Hung Men
50	Hu Chia Lou	Tung Pa
51	Yu An Men	Fengtai
52	Peking Gymnasium	Hsiao Hung Men
53	San Ying Men	Fengtai
54	Fengtai	Shihchingshan
55	Chung Kuan Tsun	Ching Ho
56	Chu Chia Fen	Ta Hui Chang
57	Chang Ping	Shui Tai
81	Ping Kuo Yuan	Shihchingshan Iron and Steel Works

BRANCH ROUTES

No.	*Starting Point*	*Destination*
2	Tung Hua Men	Pai Chia Chuang
17	Yung Ting Men	Sung Chia Chuang

Passengers who have lost any property may inquire at the following places:

Trolley buses	Trolley Bus Control Station (West end of Fu Wai Ta Chieh)	Telephone: 89-2146
Trams	Yung Ting Men Station	Telephone: 3-0264
Buses	No. 16, Tung Hua Men	Telephone: 5-5472

Taxi Service

Various kinds of taxis can be ordered at the Peking Bus Company. For taxis, ring up its chief office at No. 23, Tung Hua Men, telephone: 5-7661. For sight-seeing buses, ring up its branch office in Yueh Tan (Altar of the Moon) Pei Lu. outside Fu Cheng Men, telephones: 2-0345, 6-5658, 6-7008.

Dial 5-5555 for the Lost and Found Department of the Taxi Service.

TRANSPORT BETWEEN PEKING AND THE OTHER PLACES

Railway

With Peking as the centre, railway lines extend to all parts of the country. There are four trunk lines and three branch lines.

The trunk lines are:

Peking — Shanhaikuan
Peking — Shanghai
Peking — Canton
Peking — Paotow

The branch lines are:

Peking — Kupeikou (at present it reaches only Miyun)
Peking — Tungchow

Peking — Tatai (Passenger-train only, leaves from Hsi Chih Men Railway Station).

There are trains running directly from Peking to Shanghai, Tsingtao, Paotow, Taiyuan, Canton, Nanning, Chengtu, Lanchow, Kirin, Shenyang, Antung, Talien, Mutankiang, Changchun, Harbin and other places.

Railway lines also connect Peking with our great ally the Soviet Union and the following neighbouring fraternal countries: the Korean Democratic People's Republic, the Democratic Republic of Vietnam and the Mongolian People's Republic. There is a direct passenger-train running from Peking to Moscow and three through passenger-trains running from Peking to Pyongyang, Ulan-Bator and Hanoi.

Peking's railway stations are — the Peking Railway Station, Yung Ting Men Railway Station, Hsi Chih Men Railway Station, Teh Sheng Men Railway Station, An Ting Men Railway Station and Tung Pien Men Railway Station.

Tickets are sold at the Peking and Yung Ting Men Railway Stations. Passenger-train tickets are sold on the day of starting and five days in advance. Other places which also sell tickets are:

Hsi Sze Ticket Office, No. 29, Kang Wa Shih Ta Chieh, Hsi Sze.

Tung Tan Ticket Office, No. 324, Chung Nei Ta Chieh.

Tickets for individuals and for groups can be bought at the above two places on the day of starting and five days in advance. The ticket office of the Peking Railway Station handles orders by telephone. The tickets will be delivered to you promptly. The telephone numbers of the ticket offices are: 5-1131 — 9 and 5-7161 — 5..

MOTOR TRANSPORT

Peking's long-distance bus lines and their routes are as follows:

1. Peking — Tsunhua
2. Peking — Paochih

3. Peking — Tientsin
4. Peking — Jenchiu
5. Peking — Changfang
6. Peking — Liulinshui
7. Peking — Yenching
8. Peking — Kaoliying
9. Peking — Yangfang
10. Peking — Tan Che Sze
11. Peking — Chengteh
12. Tungchow — Niupaotun
13. Yenchih — Chichiachuang

The chief office of the Peking Long-Distance Motor Transport, passenger and freight, is in Pei Wei Road, east of Tien Chiao, telephone: 3-0845.

Passenger tickets for Peking-Yenching and Peking-Tsunhua are sold at Chien Men Ticket Stall, No. 3, Ju Shih, Chien Men, telephone: 7-0016.

Passenger tickets from Peking to Kaoliying, Yangfang, Tan Che Sze, Niupaotun, Little Tang Shan and Chingcheng are sold at Chien Men West Ticket Stall, telephone: 3-4348.

Passenger tickets from Peking to Jenchiu, Changfang and Liulinshui and Pa Hsien are sold at Tien Chiao Ticket Stall, No. 4, Pei Wei Road, east of Tien Chiao, telephone: 3-6583.

Passenger tickets from Peking to Paochih, Tientsin and Chengteh are sold at Wang Fu Ticket Stall, No. 75, Wang Fu Ta Chieh, telephone: 5-0887.

PASSENGER TRANSPORT BY WATER ROUTES

Passenger steamer tickets can be booked in Peking.

The Tientsin Port Administration has a service centre near Chien Men in Peking for ship passengers, telephone: 3-6923. Second, third and fourth-class tickets from Tientsin to Talien, Lungkou and Yentai are sold here daily. Steamers leave the port at No. 102, Tai Erh Chuang Nan Lu, Tientsin.

It also sells tickets for the Hankow Port Administration, on Yangtse steamers sailing from Hankow to Shasi, Ichang, Patung, Wanhsien, Chungking, Kiukiang, Anking, Nanking and Shanghai. Second, third and fourth-class tickets can be bought in the Peking office of the Tientsin Port Administration three days ahead of departure from Hankow.

CIVIL AVIATION

Peking is the centre of China's civil aviation, with planes flying regularly to the main cities in China and to Moscow, Irkutsk, Ulan Bator, Hanoi and Rangoon. Passenger and cargo air transport between China and the fraternal countries and the capitalist countries is handled by the Peking Agent of the Civil Aviation Administration of China. Time schedules are subject to change according to the seasons. Please ask for information at the Peking Agent, No. 15, East Changan Avenue, telephones: 5-0626 (for inquiry), 5-4415 (for passenger air transport within China), 5-3329 (for cargo air transport) and 5-7878 (for international passenger air transport).

Regular planes flying from Peking will reach the following places on the same day:

Shenyang, Hailar, Chihfeng, Tungliao, Harbin, Tsinan, Changsha, Canton, Nanning, Hanoi, Paotow, Huhehot, Lanchow, Yinchuan, Chengchow, Hofei, Nanking, Shanghai, Wuhan, Taiyuan, Sian, Chengtu, Chungking, Kunming, Ulan Bator, Irkutsk, Moscow and Pyongyang.

CHAPTER XII

BANKS, POST AND TELE-COMMUNICATION OFFICES, AND HOSPITALS

BANKS

The People's Bank of China. The bank's central office is in No. 37, Hsi Chiao Min Hsiang. Its Peking branch is in No. 17, Hsi Ho Yen, outside Chien Men. It has offices and savings account centres in the city and the suburbs, with sub-offices and sub-savings account centres under these organizations.

The Bank of China. Its chief office and business centre are in No. 28, Tung Chiao Min Hsiang, just east of Chien Men, inside the wall of the Inner City. Foreign currencies can be exchanged here.

POST OFFICES

The Peking General Post Office. No. 7, Kung An Chieh, on the east side of Tien An Men Square. It handles mail, telegrams and long-distance telephone calls, the distribution of newspapers and magazines. There are altogether more than 350 post and tele-communication offices and sub-offices in the city and the suburbs. The offices take care of mail, packages, money-orders, telegrams, long-distance telephone calls, telephone calls within the city, subscriptions to newspapers and magazines and the retail sale of magazines and newspapers, while the sub-offices do all of the above except long-distance calls.

The General Post Office has service centres in West Changan Avenue, Chien Men Ta Chieh, Peking Railway Station, Ti An

Men and Hsi Sze, for accepting subscriptions to newspapers, journals and magazines and selling single copies, and one in Wang Fu Ching for taking subscriptions to foreign newspapers and magazines, and selling single copies. Recently, it has set up another service centre for ordering newspapers and magazines by telephone. Its telephone number is 3-1101.

The post and telegraph office at the Peking Railway Station is open day and night.

TELEGRAMS

The Peking Telegraph Office. In the big telegraph building on the West Changan Avenue. It is open day and night for domestic and international telegrams and long-distance telephone calls.

Domestic Telegrams:

1. Ordinary telegram, three fen per word, Chinese and foreign alike; urgent telegram, 6 fen per word. The minimum number of words of each telegram is 10 (the number of words below 10 will be counted as ten words).
2. Carrier telegram. Please dial 08 for carrier telegram. On receiving a notice for payment please pay your fees at the nearest post and tele-communication office within three days.
3. Facsimile telegram in large, medium and small sizes. Suitable for sending reports or long, important telegrams. Large size (499 square centimetres) 11 yuan, medium size (249 square centimetres) 5.50 yuan, and small size (124.8 square centimetres) 2.75 yuan. Such telegrams can now be sent to Shanghai, Hankow, Shenyang and Chungking.
4. Telegram in Chinese phonetic alphabet (written either in syllables or words). Five letters as a unit cost three fen.

International telegrams:

To all countries throughout the world in four languages:

1. Chinese (in standard code)
2. Russian (in Latin alphabet)
3. English
4. French

Besides the above-mentioned languages, telegrams may be sent in any other language agreed on by the countries to which the telegrams are sent, provided they are written in the Latin alphabet and notice is given of the language to be used.

Domestic telegrams can be sent at the Peking Telegraph Office or in any of the other post and tele-communication offices in the city.

Please dial 6-4900 or 6-7026 for information on telegram service, and 6-4800 for inquiry concerning your telegram.

TELEPHONES

Telephone Service in the City. The Peking Telephone Office is in No. 226, Hsi Tan Pei Ta Chieh. There are eight telephone stations in the city. They are stations Nos. 2, 3, 4, 5, 6, 7, 81 and 89. There are also sub-stations and sub-offices in the suburbs: sub-stations No. 25 (Ching Ho), No. 27 (Northwest Suburbs), No. 29 (Hsi Yuan), No. 47 (Chiu Hsien Chiao), No. 59 (Hu Chia Lou), No. 77 (Chiu Lung Shan), No. 78 (Tai Tao Tsun), No. 79 (Nan Yuan), No. 818 (Changhsintien), No. 819 (Hsiang Shan), No. 389 (Sung Chia Chuang), No. 816 (Fengtai), No. 87 (Shihchingshan), Ho Ping Li Sub-Station, Pai Chia Chuang Telephone Office and Tung Chiao Telephone Office.

Telephone calls handled by Sub-Station No. 29 (a part of it is run on the semi-automatic system) and Sub-Station No. 79 are put through by the operator. First dial 29 or 79 before you give the operator the number you want. Sub-stations Nos. 25, 47, 77, 78, 389 and 816, 818, 819, have automatic-dial systems.

The special number of Ho Ping Li Sub-station is 4-6531; Pai Chia Chuang Telephone Office, 89-1261; Tung Chiao Telephone Office, 5-9251. Please dial the special number of the station you want first and, on being asked by the operator, give him the telephone number you wish to communicate with and he will put the call through.

When calling for Miyun, Pingku, Shunyi and Tungchow, areas on the outskirts, dial first the long-distance telephone

number 03 and the exchange operator will connect the lines for you.

The charge for public telephones is five fen per call.

The following telephone numbers are for special purposes:

Telephone repairs: 02

Domestic long-distance calls: 03

Information on the numbers of telephone subscribers: 04

Services:[1] 05

Information on domestic long-distance calls: 06

Standard time: 07

Carrier telegrams: 08

No fees will be charged for using public telephones in calling these numbers.

Long-Distance Telephone Service. Domestic long-distance telephone calls can be put through from Peking to any city in the country. Long-distance service also exists between Peking and the Soviet Union, Czechoslovakia, Poland, Rumania, Bulgaria, Hungary, the Korean Democratic People's Republic, the Mongolian People's Republic, the Democratic Republic of Vietnam, India, Indonesia, Switzerland, Sweden, Finland, Denmark and Norway, Egypt and Japan. Please dial number 3-4000 for international long-distance telephone call.

The basic fees for a domestic long-distance call vary from 0.15 to 3.6 yuan per 3 minutes. Overtime is one-third of the basic fee per minute. There is a 30 per cent discount for long-distance calls made between 18:00-24:00 hours daily, and a 50 per cent discount for long-distance calls from 0 to 7:00 hours daily and on Sundays and national holidays.

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[1] Services include information on postal and tele-communications service, telegraphic and telephone regulations, weather forecasts, communication routes, daily theatrical performances, etc.

HOSPITALS

Below are some of the hospitals in Peking:

The Peking First-Aid Station		Tel: 5-5678 Tel: 5-5809
The Peking Children's Hospital	Outside Fu Hsing Men	Tel: 6-8381
The Old Peking Children's Hospital	Tung Tan San Tiao	Tel: 5-6874
The Peking Sino-Soviet Friendship Hospital	Yung An Road	Tel: 3-1631
The Fu Wai Hospital of the Chinese Academy of Medical Science	Outside Fu Cheng Men	Tel: 89-0831
The Affiliated Hospital of the Research Institute of Chinese Medicine	Hsi Yuan	Tel: 29-121
The Affiliated Hospital of the Peking College of Chinese Medicine	Pei Hsin Tsang, Nan Hsiao Chieh	Tel: 4-3642
The Peking People's Hospital	Yang Shih Ta Chieh, Hsi Sze	Tel: 6-8321
The First Affiliated Hospital of the Peking Medical College	Hsi An Men	Tel: 6-8461
The Tung Jen Hospital	Chung Nei Ta Chieh	Tel: 5-2931 Tel: 5-7803

The Peking Hospital	No. 1, Tung Chiao Min Hsiang	Tel: 5-4471 Tel: 5-7284
The Peking Hsieh Ho Hospital	Shuai Fu Yuan	Tel: 5-3731 Tel: 5-6593
The Peking Municipal Hospital of Chinese Medicine	Ta Fu Sze Hsi Chieh	Tel: 4-5061
The Stomatological Hospital	No. 5, Hsila Hutung	Tel: 5-5619
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